



THE NEW YORK

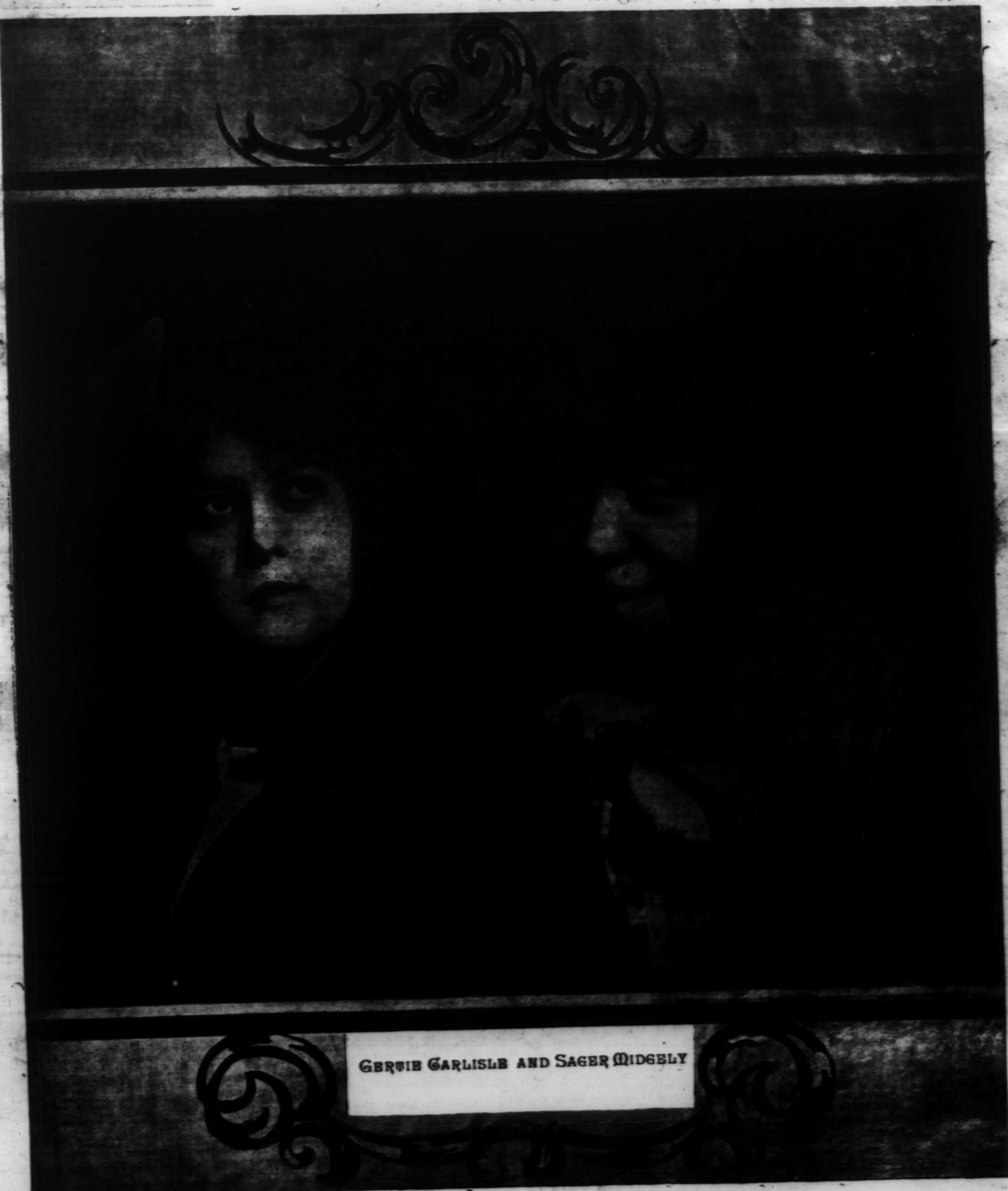


DRAMATIC MIRROR

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GERTIE CARLISLE AND SAGER MIDGELY

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TO CORRESPONDENTS.

The Spring Number of The Mirror will be published on Tuesday, April 27, and later date of May 1. As it will be necessary to go to press earlier than usual on that date, correspondents are required to mail their popular letters therefor at least twenty-four hours in advance of the customary time. Correspondents who have not already responded with reference to the Spring Number should at once forward the information required of them.

A LEGISLATIVE FOLLY.

The pendency in the New York State Legislature of two bills "prohibiting the production of immoral plays" developed a pertinent query in the Assembly last week, and naturally may give rise to many other questions.

The two bills, fathered by Assemblyman MURPHY, came up in the order of final passage and were instantly objected to by Assemblyman EAGLETON, who said: "I should like to have Mr. MURPHY say what is an immoral play." The bills were put over to give Mr. MURPHY an opportunity to fortify himself so that he could define a play of the sort sought to be prohibited.

This ominous censorship by legislation is but another of the many impracticable plans devised by ingenuous persons, who imagine they have specific remedies for stage evils. The Washington Post recently ruminated editorially on this subject and what it had to say is worth pondering. Says the Post:

A censor of plays in free America! The thing does not sound congruous. But who will do the censoring? The Federal Government? Its paternal powers, elastic though they be, can hardly stretch so far. Or the States? Then, since each of the forty-six States must have a different censor, there will be forty-six different standards of stage morality, and it will be a pity as lucky as it must be innocuous which can get past them all. A play regarded as pure in one State will be accounted prurient in another, and if one is prevented from seeing Sapho in New York because of its indecency, he may, perchance, go across to Jersey and enjoy it as a great moral lesson. And who will be the censors? Will there be a jury of them, all of whom must agree upon a verdict? Or will it take a majority vote to condemn the morality of a theatrical presentation? May not then a minority have as good judgment upon morals as a majority? Is a moral standard one of the things which can be decided by numbers? Out of what

profession, trade, or creed shall the censors be chosen? If selected from the ranks of the religious, only those plays will pass the censorship which to the irreligious are lush as milk and water and as intoxicating. Shall a philosopher choose and give what he likes to the people on their stage, or shall the poet, priest, sage or artist say what is good for the ears of his brothers to hear and what is delicate for the eyes of his brothers to see?

No clearer exposition of the folly of censorship than the foregoing has been evolved. Public opinion—not individual opinion—is the safeguard of public morality as anything in the theatre or elsewhere may affect that morality. And there are plenty of laws already on the books to back up public opinion.

DEMAND FOR THE PRACTICAL.

ENGLAND has awakened to a demand for the practical in the theatre that has been apparent in this country for some time. It is possible that the poetic and the romantic may still have place on the stage in certain circumstances, but the trend to-day is for the treatment of subjects of contemporaneous human interest in plays.

To say that the poetic and the romantic will not be banished from the theatre is to imply that genius will be heard now, as always, with liberty to choose its own subjects; but nothing short of genius, it would seem, can hope to vary the demand for the practical and the immediately momentous that moves the public and inspires the dramatist to-day.

A glance at the plays most successful in New York this season will convince the observer of the truth of this statement. The public is keen for transcripts from life as it is affected by political, industrial, social and moral conditions, and it is safe to say that the writing of plays on these premises has but begun. The success in England of a play denoting a national danger has awakened that public to the imposition of a new condition upon playwrights. That particular play, appealing only to the environment it was designed to fit, is useless elsewhere, yet its influence has led the English public to demand of those who make its plays that they shall henceforth deal with questions and subjects directly and vitally interesting to humanity of the time.

A lesson, by the way, is thus conveyed to those who habitually scout the influence of the theatre in any serious direction. The fact is that the influence of the theatre has been demonstrated in these premises as never before. And as for the public demand for—or the public acceptance of—plays written to show public needs, or to illustrate political or corporate abuses, or to point a moral from certain social conditions, it promises wonderfully for the stage, as keen minds may discover a multitude of subjects fit for play treatment in prevailing conditions, and the theatre should thrive thereon while enforcing common benefits.

DRAMATISTS ELECT OFFICERS.

At a meeting last Tuesday of the Society of American Dramatists and Composers, the organization elected permanent officers and a Board of Directors. Augustus Thomas was elected president and Joseph Grinner treasurer. The directors are Augustus Thomas, Charles Klein, J. I. C. Clarke, Martha M. Conheim, Margaret Mayo, Eugene Walter, Rida Johnson Young, Joseph Grimer, and Victor Herbert. The Executive Committee is composed of Mr. Thomas, ex-officio, Eugene W. Prebrey, George Broadhurst, Charles Klein, Edwin Milton Royle, and Martha M. Conheim.

CONSTANCE CRAWLEY COMING EAST.

The name of Constance Crawley should be added to those of Bernhardt, Maude Adams, and Norman Hackett as having played in the Greek Theatre at Berkeley, Cal. Miss Crawley gave several Shakespearean performances there in 1906. Next season Miss Crawley is to appear in the East in Oscar Wilde's *A Question of Morals*. Mr. Mandrill will be her leading man, and her tour will be under the management of Al. W. Cross. Before this tour begins, however, she will appear in Chicago, under the auspices of Chicago University, in Shakespearean plays.

AN ORIENTAL DRAMA.

An original two-act drama in Oriental costume, entitled *Zaida*, written by Virgilio Gabelli, will be produced for the first time in New York under the personal direction of Mr. Gabelli, by a cast of amateurs on April 22 at the Amsterdam Opera House, West Forty-fourth Street. The scenery has been specially painted by an Italian artist, and gorgeous Oriental native costumes will be worn by the performers. It is expected that the Turkish and Italian consuls will attend the performance.

LEGACY TO ACTORS' FUND.

By the will of Martha A. Pennoyer, an actress once identified with the old Boston Theatre Stock company and associated, too, with Madame Modjeska and other famous players of her day, the Actors' Fund of America will receive, it is reported, a bequest of \$25,000. Miss Pennoyer, or Mrs. M. A. Brisse, her name in private life, died in Boston a fortnight ago at the age of seventy-eight.

THE ACTORS' CHILD LEAGUE.

The concert children of the Actors' Child League, who have been on a ten weeks' tour of Florida, returned to New York on April 4 after a successful season. On the afternoon of April 5 Grace and Erwin Schneider gave a party for the other children members of the League. Last Wednesday twelve of the children were guests of the management of the Hippodrome.

PLAZA BOOKING CANCELLED.

The engagement of Bertha Galland in The Return of Eve at the Plaza Theatre was canceled last week on account of uncertainty as to contracts. Mr. Blith has been unable to deliver the theatre to the Shuberts at this time, and hence the Shubert bookings have been canceled for the present.

THE MATINEE GIRL.

SHE RECORDS CHARACTERISTICS OF PLAYERS
ON STAGE AND OTHER ENVIRONMENTS.

A FADING TRIBUTE to Clara Morris from Ella Wheeler Wilcox—Divorce a Subject Sacred to the Twins Concerned—The Demise of a Player at a Tea—Nat Goodwin's Birthday Rejoinder.

HERE stanzas, among the lines written in tribute to Clara Morris, by Ella Wheeler Wilcox, poignantly picture the gradual disintegration of an actress' powers:

She touched the strings in a master fashion,
She uttered the cry of a world in pain;
Its long lid sorrow, its post up passion
She gave to the winds in a vibrant strain.
For oh! the heart of her!
That was the art of her;
Great with the feeling that makes men kin;
Art unapproachable,
Art all unconquerable;
Fragrance and flame, from the spirit within.
The earth turns over an ear unloosing,
To the sorrow of art, as it cries "Encore!"
And she played on the harp till her hands were
bleeding.
While loud grew the clamor, for more, and more.
She knew the trend of it;
She knew the end of it;
Men heard the music, and men felt the thrill.
Bound to the altar
Of Art, could she falter?
Then came a silence—the music was still.

PERSONAL.



Photo Below, Columbus, Ga.

KRAIL.—Clare Krail having closed her season as Ruth Jordan in *The Great Divide* has gone to her home for a fortnight's rest. Miss Krail has made a fine record the past season, and everywhere has been asked to return. She has taken two plays with her to read and consider for her starring tour next year. The height of her present ambition is to play Cleopatra, and by a singular coincidence many good critics who have conversed with her or seen her act have suggested the role for her. It is not improbable that she will produce it within two years, giving it a great spectacular production and as a result of concentrated study and thought.

NORTHRUP.—H. S. Northrup, playing the leading role in *Girle*, was the guest of Senator Hartman in the Senatorial Chamber at Sacramento, Cal., on March 18. Mr. Northrup witnessed the final defeat of the anti-Japanese bill.

MCLINTOSH.—Burr McIntosh has been engaged to play the title-role in the Chicago production of *A Gentleman from Mississippi*.

WORTHING.—Next season Frank Worthing will star in a new play called *The Doctor*, by C. N. Barrett, of Cincinnati. He will remain in *A Woman's Way* until the end of the run of that play.

SCHIFF.—Frizzi Schiff and her husband, John Fox, Jr., spent Holy Week at Hot Springs, Va.

BARRYMORE.—Ethel Barrymore (Mrs. Russell Griswold Colt) and Mr. Colt spent Holy Week in New York city.

WALTER.—Eugene Walter has made a contract with Wagnalls and Kemper to write a play for them for production next January.

DEAN.—Julia Dean, who has been playing Anna Brooks in *Paid in Full*, will go to Washington as leading woman in the stock company at the Columbia Theatre.

CARUSO.—Enrico Caruso has been ordered by his physician to take a long rest, and he will not sing again for several months.

JONES.—Henry Arthur Jones has completed a new scenic play, which will be produced in New York next Fall.

SEMON.—Mr. and Mrs. S. H. Semon, of New York and New Rochelle, celebrated the fiftieth anniversary of their wedding on April 6, at the residence of Mr. Semon's niece, Mrs. S. P. Simer, No. 415 Central Park West. An informal reception was attended by children, grandchildren, other relatives and friends. Mr. Semon was for thirty-five years contracting agent for Adam Forepaugh, Barnum and Bailey, and Buffalo Bill, retiring this season.

CURRENT AMUSEMENTS.

Week ending April 17.

ACADEMY OF MUSIC—Robert Mantell in *Julius Caesar*—8 times.

ALHAMBRA—Vaudville.

AMERICAN—Vaudville.

ASTOR—William Hodge in *The Man from Home*—12th week—279 to 286 times.

BELMONT—Going Home—1st week—1 to 8 times.

BLIJOUX—A Gentleman from Mississippi—29th week—29 to 30 times.

BLANKEY—Vaudville.

BROADWAY—Burns-Johnson Moving Pictures.

CAINO—James T. Powers in *Havana*—10th week—71 to 78 times.

CIRCLE—The Queen of the Moulin Rouge—19th week—140 to 166 times.

COLONIAL—Vaudville.

CRITERION—an Englishman's Home—4th week—25 to 28 times.

DALY—H. H. Setters in *Richelieu*—7th week; Lord Derby—8th week.

EMPIRE—Madame Adeline—What Every Woman Knows—17th week—128 to 135 times.

GAETY—J. E. Dodge in *The House Next Door*—1st week—8 to 8 times.

GARDEN—Closed April 10.

GARRICK—The Happy Marriage—1st week—1 to 8 times.

GERMAN (Irving Place)—Gretchen—3d week—12 to 18 times.

GERMAN (9th Street)—The Mouse Trap Pedler—7 to 12 times.

GRAND OPERA HOUSE—Paid in Full—312 times, plus 9 to 16 times.

GRAND STREET—Stock co. in *The Great White Diamond*.

HACKETT—Grace George in *A Woman's Way*—8th week—91 to 94 times.

HERALD SQUARE—Jefferson Do Anjou in *The Beauty Spot*—1st week—2 to 9 times.

HIPPODROME—Sporting Days and Battle in the Ring—12th week.

HUDSON—The Third Degree—11th week—83 to 90 times.

HURTIG AND SEAMON'S MUSIC HALL—Bon Ton Burlesques.

KALICH—Tragedy Drama.

KEENEY—Vaudville.

KEITH & PROCTOR'S FIFTH AVENUE—Vaudville.

KNICKERBOCKER—Elsie Janis in *The Fair Co-ed*—11th week—73 to 82 times.

LIBERTY—Robert Hilliard in *A Fool There Was*—4th week—55 to 58 times.

LONDON—Tanner Double Girls Burlesques.

LYCUM—Elspeth Houston in *The Dawn of a To-morrow*—11th week—90 to 97 times.

LYRIC—The Blue Moon—20th week—107 to 108 times.

MADISON SQUARE GARDEN—Singing Brothers' Circus—4th week.

THE USHER.



Madame Helena Modjeska for a quarter of a century or more was a famous figure on the American stage. From childhood she had a passion for the theatre, and in Cracow, in her native Poland, she won a distinction that extended through Europe long before she ventured in this country.

Her success on the stage was phenomenal for many years, and it was deserved, for her ideals were high and her dramatic spirit always elected the noblest available medium. She appeared in many classic roles, and her original demonstrations were confined to the most promising new plays she could command.

Madame Modjeska had charms of person and gifts of temperament that were diffused through all her roles. And her exquisite art as an actress but reflected her fascinating, yet reserved and modest womanhood. Older lovers of the theatre will cherish her memory, and the present generation has no favorite stage figure that enforces the charm that was unique in this distinguished woman and actress.

The promise held out a year ago that the Edwin Forrest Home would have a temporary theatre erected on the home grounds for the proper observance of Shakespeare's next birthday anniversary has not been fulfilled.

The Home managers, however, purpose to celebrate the day by having some fifty guests and players that may be in Philadelphia the week of April 19 give an entertainment.

But, as there is no certainty of any number making the trip to Springbrook, the old players of the Home have arranged an "understudy programme," to be presented on the afternoon of April 23 in case the city contingencies fail to appear.

Keeping in view the expressed wish of Edwin Forrest, as stated in his will, that a play or scenes from Shakespeare's plays should be presented on the poet's natal day, the programme is almost entirely Shakespearean. It has this dedication: "To our silent audience of grand old actors whose character portraits and sculptured effigy look down upon the retired players, offering a loving tribute to the memory of Gentle Will Shakespeare, on the 345th anniversary of his birthday, April 23, 1909." Arranged around this dedicatory page are the names of Garrick, Kean, Kemble, Cooke, Talma, Cooper, Siddons, Rachel, O'Neil, Jordan, Forrest, Le Cain, Booth, and Marx. And this is the programme:

1. Overture, Tannhäuser.....	Miss Fox
2. Selection from Hamlet.....	Elizabeth Andrews
3. As You Like It; the Forest of Arden.....	Miss Mai Lee Emelin
Orlando.....	Miss Mai Lee Emelin
Rosalind.....	Miss Gaunt
4. Romeo and Juliet.....	
Queen Mab.....	Mrs. W. H. Bartholomew
5. Piano Solo.....	Sydney Cowell
6. Richard III.; The Wooing Scene.....	C. J. Fife
Duke of Gloucester.....	Kate Littleff
Lady Anne.....	Miss Fox
7. Piano Selections.....	Mrs. John Jack
8. Romeo and Juliet; Potion Scene.....	
Merchant of Venice.....	Mrs. Barnes
Launcelot Gobbo.....	
10. Ballad.....	Miss Lewis
11. The Tempest.....	
Prospero.....	Mrs. Ethel Greaves
12. Shakespeare.....	John Jack

A French magazine relates an example of the marvelous memory of the late M. Coquelin cited:

At an evening entertainment given by a well known Belgian book collector, the great French comedian was asked how many parts he knew by heart.

"Fifty-three," was the answer.

The company politely professed doubt as to the capacity of any human brain to retain so much. Coquelin smilingly turned to the host and said:

"Take from your library the fifty-three books I shall name and let some one start reading from any page; I shall then continue the plays from memory."

All the guests took turns at starting to read plays at random, and in every case Coquelin was able to continue from memory without the slightest hesitation or pause.

Yet great as Coquelin was as an actor, this proof of his memorizing ability was but an illustration of the peculiar exactitude that marked his work on the stage—his mastery of detail.

The succession of mediums in the average theatre affords many curious contrasts, but the Court Theatre, London, has probably furnished the most striking.

It is not so long ago that the Court Theatre was furnishing what was supposed to be a beacon light to the drama.

Under the management of Barker and Verdrenne, the distinguished literary sponsorship of Bernard Shaw, and the patronage of the "advanced" public, which made up in genteel vociferation what it lacked in numbers, this theatre set about a mission plainly declared.

But its plays were pecuniary failures, on the whole, and its glory departed. The Court Theatre just now is a moving picture house, its immediate offering being a film depicting a famous antipodean prifight.

"Show people do not suit us," says the Florida Christian Advocate. "As we see the girls strolling around the streets with painted cheeks and loud dresses, hanging on the arms of the young men of their company or their class, we wonder how a self-respecting public can sit and be entertained for an hour or two by such people. No one can submit himself or herself to this sort of thing and keep a bright Christian experience."

In the holler-than-thou person who penned

the foregoing care as to his premises? There are persons in the theatre other than "show people," yet the Florida Christian Advocate does not seem to know it.

And what does it know against the particular persons whom it attacks? And why should it criticize attire and personal appearance if it has nothing else to say against these persons? Is a coat or a dress necessarily a badge of morality?

On the first page of the same Florida Christian Advocate is an article on Jesus, tilling of His simplicity and the characteristics upon which He founded a religion.

Does the Florida Christian Advocate imagine that Jesus would have drawn His cloak about him with an exclusive movement and denied association, as this canting writer does, with persons against whom allegations are made solely on the grounds of a narrow and bigoted prejudice?

What sort of Christianity is that really advocated by the Florida Christian Advocate?

SHUBERTS LEAVE ASSOCIATION.

Resign from the Local Managers' Organization—Max Anderson Also Withdraws.

The Shuberts have withdrawn from the Theatrical Managers' Association of Greater New York. Letters of resignation were sent Thursday by Lee Shubert and by Max Anderson, president of the Hippodrome, to Charles Burnham, president of the association. This action on the part of the Shuberts had been expected for some time. Controlling fourteen theatres in Greater New York, while no other member of the association could claim more than three, the Shuberts were at a disadvantage when their vote was of no more consequence than the vote of any other manager.

Another cause that may have led to the Shuberts' withdrawal was the dilatory action of a committee appointed to consider a grievance presented by the Shuberts to the association. At the time the members of the association agreed to withdraw their advertisements from the New York Press, on account of a disagreement between Oscar Hammerstein and members of the Press staff, the Shuberts asked that similar action be taken against the Morning Telegraph. The matter was referred to a committee of three, which took its time about reporting.

Charles Burnham, in a statement following the receipt of the Shuberts' letter of resignation, said: "The withdrawal of Lee Shubert and Max Anderson from the association will not be noticed. The association will go on just the same. Mr. Shubert resigned once before, and came back because of his own accord."

An announcement sent out from the Shubert offices says that the Shuberts will proceed to form an association of their own.

Dispatches from Cincinnati Saturday quoted Max Anderson to the effect that the Shuberts might have the financial backing of some of New York's wealthiest men, including the Vanderbilts and the Mackays. Mr. Anderson is quoted as saying that a speech by A. L. Erlanger ridiculing the New Theatre and the motives of its founders had been "the straw that broke the camel's back."

Rumors regarding the position of David Belasco in relation to the Shuberts were answered last Saturday by a statement from the Belasco offices to the effect that Mr. Belasco would adhere to his contract with the Shuberts to book in their houses.

THE AMENDED EMPLOYMENT LAW.

The employment agency law as amended to relate specifically to the theatrical profession has been advanced to a second reading in the Assembly of the New York State Legislature. One important feature is the requirement that "All licensed persons (agents) shall investigate the financial responsibility and reputations in their business of all applicants for actors, actresses, or any theatrical person, and shall inform all applicants in writing on request who may be engaged or contracted for such employment any and all information in their possession at the time said engagement is made."

The provisions for payment of fees do not differ from the original bill, introduced some months ago. Another important section requires that "all contracts for theatrical engagements procured by such licensed persons while acting under his license shall be equitable in their conditions and provisions and contain no clause in restraint of business or in violation of any ordinance, statute or law. The form of contract used by said licensed person acting under such license must be approved by the mayor or the commissioner of licenses. For the violation of any of the foregoing provisions of this section the penalty shall be a fine of not less than fifty dollars and not more than two hundred and fifty dollars, or imprisonment for a period of not more than one year, or both, at the discretion of the court."

Other changes in the amended bill are not so material to members of the profession.

AMUSEMENT COMPANIES INCORPORATED.

The following amusement enterprises filed certificates of incorporation with the Secretary of State the past week: Knickerbocker Circuit, New York, to carry on the business of theatre proprietors and managers; capital, \$5,000; directors, Lester D. Mayne, Joseph Low, and Joshua Low, New York city. Queenstown Amusement Company, New York; capital, \$2,000; directors, Frederick L. Essel, Mark L. Stone, and Louis C. Straus, New York city. The Soul Kiss Company, New York; capital, \$6,000; directors, Aubrey Mittenhal, Isaac M. Mittenhal, and Samuel S. Mittenhal, New York city. The Parisian Model Company, New York; capital, \$6,000; directors, Aubrey Mittenhal, Isaac M. Mittenhal, and Samuel S. Mittenhal, New York city. Hergenhan Amusement Company, Rosebank, Richmond County, N. Y.; capital, \$10,000; directors, Minnie Hergenhan, Beanie Hergenhan, and Lillian Hergenhan, Rosebank, N. Y. Eddie Leonard's Minstrels, with principal office 1123 Broadway, New York city; capital, \$3,000; directors, Lemuel G. Toomey, Bernard L. Reich, New York city, and James E. Plunkett, Lakewood, N. J. Miner-Mario Producing Company, New York, to do a general theatrical business; capital, \$20,000; directors, H. Clay Miner, Dave Marion, and Thomas W. Miner, New York city. Pleasure Boat Company, Brooklyn, N. Y., to deal in amusement devices; capital, \$5,000; directors, William F. Manus and Charles N. Brewster, Coney Island, and Charles Neto, Hoboken, N. J.

THE MOULIN ROUGE TITLE.

After hearing Thomas W. Ryker's complaint against Hurtig and Seaman against the latter's adoption for one of their burlesque companies of the title "The Girls of the Moulin Rouge," the National Association of Theatrical Producing Managers last week appointed a committee composed of William P. Connor, Julia Murry, and Harry Doel Parker to obtain from Hurtig and Seaman an explanation. The latter firm in turn has a grievance against Mr. Ryker, arising from that manager's dealings with the Marvelous Millers while those performers were under contract to Hurtig and Seaman.

AN ELK BENEFIT.

The R. P. O. Elk Lodge No. 565, Mayfield, Ky., gave a benefit performance of *Married for Money* at the Unique Theatre Thursday evening April 1. Every seat in the house was sold and hundreds of people were turned away, and in order to satisfy the demand for seats a second performance was given Saturday evening, April 3. Six songs were interpolated by a chorus of twenty-five. The entire cast numbered thirty people. It was produced under the direction of James B. Cunningham, who has just returned from the Pacific Coast.

MODJESKA DEAD.

After Months of Illness the Famous Actress Expires at Her California Home.



Barrymore's Nadine, W. G. Wilk's Juan, Repro's The Magic Mask, The Countess Bondine, by Paul Kester and Minnie Maddern Fiske, and Clyde Fitch's Mrs. Betty.

In 1899 she denounced the Russian government at a gathering of women at the World's Fair in Chicago, and her words were reported to Russia. Two years later when she went to Warsaw, Russian Poland, she was not allowed to appear on the stage, and was ordered to leave the country. Later a decree was published forbidding her to enter any part of the Russian domain. In 1905 she visited Germany and Austrian Poland, appearing in Cracow, Lemberg and Vienna.

Miss L. 1900, she appeared as Marie Antoinette in the play of that name at Milne's Fifth Avenue, and since that time her various appearances have been infrequent. In 1905 she was tendered an invitation to retire from the stage. In January, 1906, however, she undertook a short tour, appearing in Macbeth, Mary Stuart, and Much Ado About Nothing. At the finish of that tour she retired to the quiet life of her home at Arden, on Bay Island, near Newport, Orange County, Cal., where she had since lived in quiet retirement.

REVIEWS OF NEW PLAYS.

The Beauty Spot the Only English Offering—German and Italian Pieces.

To be reviewed next week:

GOING SOME.....	Belaesco
THE HOUSE NEXT DOOR.....	Galevy
THE HAPPY MARRIAGE.....	Garrison
THE CLIMAX.....	Weber

Herald Square—The Beauty Spot.

Musical play, book by Joseph W. Herbert, music by Reginald De Koven. Produced April 10. (P. Roy Comstock, manager.)

General Samovar.....	Jefferson De Angelis
Nikolas Kromski.....	Alf. de Hall
Baron Lecocq.....	W. H. Denby
Jacques Bacarel.....	George J. MacFarlane
Chickoree, his valet.....	Frank Doane
Victor.....	Harry Tobin
Gustave.....	Francis Tyler
Jean.....	Morgan Williams
Pamela.....	Frank Kirby
Commissaire.....	Mr. McDaniel
Walter.....	Mr. Smith
Nicetie.....	Vicla Gillette
Countess Nivelle.....	John Moreau
Nadine.....	Edna De Angelis
	Marguerite Clark

Bright music, a real plot with real humor in it, and a perfectly wasteful supply of pretty girls make *The Beauty Spot* a promising candidate for an all Summer visit. Marguerite Clark, Jefferson De Angelis, Isabel De Angelis and many others lend more than ordinary valuable aid to composer, librettist and chorus. The plot is simple. General Samovar's daughter, Nadine, is in love with Jacques Bacarel, an artist, and is engaged from infancy to her cousin, Nikolas Kromski of Borneo. The General refuses to permit Nadine to see Jacques because of the painter's bad art. Jacques has a picture called "The Beauty Spot" posed by Nicetie, a model, who later married the General. Nikolas Kromski arrives in France, where the action takes place, bringing his Borneo wife, Pomare. To confuse the General, Jacques calls himself Nikolas and the real Nikolas is compelled to be Jacques. The confusion is increased by Chickoree, Jacques' New Orleans valet, masquerading as a Borneo prince. A police detective, Lecocq, discovers "The Beauty Spot" and notifies the General. Before the general can examine the picture Jacques' artist friends clothe it in proper raiment and the General buys it, so satisfied that he permits Jacques and Nadine to marry.

Mr. De Angelis is amusing as the General, though the part contains but small material for him to work up. He has several songs that bring applause, including the seemingly impossible "She Sells Sea Shells." A "Cinematograph" song also requires many repetitions. Miss Clark is even more delightful than before in the role of Nadine. Her songs include "A Song of the Sea," "Goo-Goo," "Pretty Punchinello," and "In a Hammock" the latter sung in company with the tenor. Saturday night's audience could not get enough of Miss Clark's songs and dancing. Isabel De Angelis, as dainty as Miss Clark and very charming, makes a pleasing Pomare and sings her jingle songs, "Coo-ee" and "The Jingle Man," very well. Viola Gillette is graceful and attractive as Nicetie and sings well. John Moreau has very little to do as the General's son.

George J. McDaniel as Jacques plays the part with much humor and sings in good voice. Frank Doane is very funny as Chickoree, the valet, singing of "The Prince of Borneo." Alf. de Hall shows much humor in the role of Nikolas, and W. H. Denby is good as the detective. Among the chorus numbers that appeal most are "Wading," the opening chorus; "A Song of the Sea," and "Haut Bois." The staging is very good.

New German—The House Trap Peddler.

The Mouse Trap Peddler changed its house on the fifth and moved from the Orpheum to the New German Theatre for a week's stay. Following is the cast:

Miloch Bianchetti.....	Jacob Best
Voltex.....	Tony Farley
Balibots.....	Adolf Meyer
Sims.....	Anna Undine
Janku.....	W. H. Denby
Wolf Baer Pfefferhorn.....	Willard Nixon
Vaclavek.....	Paul Sturz
Kropatscheck.....	Helen Geddes

ACTS I AND II.

Gloeppler.....	Carl Klein

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THE ACTORS' SOCIETY.

ANNUAL BENEFIT AT HUDSON THEATRE,
FRIDAY AFTERNOON, MAY 7.

Performance Will Begin at 1 O'clock and an Im-
mens Programme Is Assured—William
Courtleigh Chairman of Committee in Charge
—Rev. John Talbot Smith to Speak Before
the Society Next Sunday Evening—The Death
of Helena Modjeska, a Distinguished Mem-
ber—News of Members in and Out of Town.

At the Hudson Theatre, Friday afternoon, May 7, the annual benefit of the Actors' Society of America will take place, that theatre and date having been definitely settled upon at a special meeting of the Board of Directors held at the society's rooms last Friday afternoon. The performance is to begin at one o'clock and no pains are to be spared to make the programme one of the most elaborate and interesting ever offered at such an event. William Courtleigh has been elected chairman of the committee in charge, and the society feels confident that no better choice could have been made. Mr. Courtleigh as president and as an active member of the Board of Directors has always been indefatigable in his efforts on behalf of the society. President Wise, too, has been busy during the past fortnight, and with such men hard at work this year's benefit gives promise of eclipsing all former ones.

Rev. John Talbot Smith is to address the society next Sunday evening, April 18, in the library of the society's building on Forty-fifth Street. Members of the society received with sorrow last week the news of the death of their distinguished fellow-member, Madame Helena Modjeska, at her country home in California. The great Polish actress leaves here two great and wonderful memories—her Adrienne and her Mary Stuart, two unsurpassed performances.

Secretary George Seybold, F. F. Mackay, and Frank Les Short were among the speakers before the members and guests of the Socialist Dramatic Movement, April 4. The subject under discussion was "The Theatre, the Church and Social Justice."

Joseph Slaytor and William McVeigh have been engaged by Wagnalls and Kemper for their new play, *The Whirlpool*.

George Girard has rejoined Mrs. Carter, who resumes her tour in Kansas this week.

Josephine Sherwood, now with Paul in Full, has been engaged by Harrison Grey Fiske to support Guy Bates Post in *The Bridge*.

Marie Cook, who recently ended a long and very successful season with the Bennett and Moulin players, after a fortnight's rest at her home in Boston, was immediately re-engaged for a Spring and Summer tour with that organization, opening April 29. Miss Cook has a long list of successes to her credit, including an interpretation of the role of the Countess Karsch in *Darkness Russia*, that has won for her many flattering criticisms.

Alberta Galatin has scored a substantial success in vaudeville with William Clifford's sketch, *Who's the Man?*

Florence Coventry left town last week to join the Keith Stock company at Portland, Me.

J. H. Greene, recently with The Warrens of Virginia, has been engaged by A. G. Delamater for Beverly of Graustark, Robert M. Baker's dramatization of George Barr McCutcheon's novel.

Thomas F. Tracy is to play the burglar, Cyril Scott's "double," in *The Brass Bowl*, which opens in Springfield, Mass., this week.

Frederick Montague is on tour with The Virginian.

Thomas Reynolds and Emma Salvatore (Mrs. Reynolds) have been engaged for the Keith Stock company at Portland, Me.

Thomas McLarnon, Robert McWade, Jr., and Julia Blane have been engaged for the stock company at the Shubert Theatre, Milwaukee. They are to open April 22.

Marcus Moriarity, having closed with Peggy Macrae, has been engaged as stage director for Keith's Portland, Me., stock company.

Richard Sherman, recently with J. J. Burton's production of *The Devil*, has been engaged for juvenile and light comedy roles with the Cook Stock company at Hartford, Conn.

Mary Redmayne is nearing the close of her season with Joseph and William Jefferson. With the Jeffersons, in addition to playing Lucy in *The Rivals*, Miss Redmayne has been understudying the leading female roles.

Hudson Linton, who has been suffering from an affliction of the eyes which for a long time left him totally blind, has partially recovered his sight and is soon to undergo another operation which promises to restore it completely. This announcement is very welcome news to his many friends in the profession.

For his special matinee performance of *The Incubus* at the Hackett Theatre, Laurence Irving has engaged Thomas Williams, Thomas J. McMahon, and Maggie Weston.

William G. Warren is in town, having been compelled by illness to cancel his engagement with the Woodward Stock company at Kansas City. Mr. Warren is rapidly recovering, however, and will soon be able to consider engagements.

Valerie Berger, at the Orpheum Theatre, Brooklyn, last week, added another charming characterization to her vaudeville repertoire when she played Zaida in Edward Weissel's new one-act play, *The Lion Tamer*. Orpheum patrons received Miss Berger enthusiastically.

Clara Rainford has been engaged by Augustus Pitou to support Chauncey Gilcott, who resumes his tour this week.

Beatrice Ingram has engaged Louis Morrison for her support in her vaudeville tour.

Rouven Vidavre has been engaged to support Cyril Scott in *The Brass Bowl*. The new play has its premiere at Springfield, Mass., this week.

Ernest Allen has been engaged to play character roles with the Cook Stock company, Hartford, Conn.

Robert Connes joins Mary Manning's company this week for an important role in Miss Manning's new play.

At the meeting of April 6 the following new members were elected to the society: Louis J. Epstein, Josephine Florence Stephen (a daughter of William J. Florence), F. J. Woods, Mary Cecil, Catherine Dupont, John Wilberforce Lee, Gertrude Augarde, George Holland, Nella Bergen, Ernest Allen, and J. K. O'Neill.

REVIEWS OF NEW PLAYS.

(Continued from page 2.)

Jorio, was given for the first time in New York at the Thalia Theatre on April 5, by Mimi Agnelli and her Sicilian actors.

La Figlia di Jorio is a play of passion, murder and retribution, set in a primitive community. Aligi and his father, Sicilian peasants, are both in love with a witch girl, Milla di Codra. In the first act she seeks refuge from the peasants in Aligi's home, and is protected when the young man sees that she is guarded by an angel. The second act occurs in a mountain cave, where Aligi and Milla are living in idyllic peace. Aligi's father comes to claim the woman, and Aligi kills him with an axe. In the third act the younger man is brought to the village to be executed for parricide. Milla arrives at the last moment and declares herself the murderer. She is seized by the peasants and tied to a burning haystack.

The Sicilian players gave a performance so free from restraint as to be horrible. Madame Agnelli as Milla was particularly realistic, while Signor Lo Turco was very good as Aligi. The scenes depicting the customs of the peasants were staged with much fidelity and were most interesting. The business done by the Sicilians on the Bow-

ery is much better than they experienced on Broadway.

West End—Hackett.

James K. Hackett in *The Prisoner of Zenda* opened last Monday night at the West End Theatre. Mr. Hackett played the part of Prince Rudolph with his usual individuality and strength and was warmly received by the audience whose approval was also markedly expressed for the work of Miss Dorothy Hammock as Amelia, John W. Dougan as Franz Teppich, Page Spencer as Lorenz Teppich and Mervyn Dallas as Lord Tapham. Fred A. Sullivan, Mina Morris and Allision Skipworth all were unusually good. Tuesday night John Glayde's Honour; Wednesday matinee, *The Crisis*, and Thursday night, Don Caesar's Return were the varying bills in Mr. Hackett's repertoire presented to the Harlemites during the week. This week, Blanche Bates in *The Fighting Hope*.

At Other Playhouses.

WAGNER.—Beginning yesterday *The Climax* will be presented here for matinees, while *The Girl from Sector* will remain as the evening bill.

GARRET.—*The Happy Marriage*, with Edwin Arden and Doris Keane, replaced *The Patriot* last night.

GARRET.—*The House Next Door* replaced *The Traveling Salesman* at this house last night.

BALASCO.—Blanche Bates ended her run here Saturday night to make room for the new Paul Armstrong-Hex Beau's farce, *Going Some*.

GRAND SUMMER.—The stock company at this house offered *The Cattle King* last week. This week, *The Great White Diamond*.

DARL.—Mr. Sothen offered *Richeleau, Lord Dundreary* and *Hamlet* last week. This, the final

week of his engagement here, if I Were King will be the bill every night except Friday and Saturday, when Lord Dundreary and Richeleau will be given.

GARRET.—*The Conflict* was given up Saturday night and the house is dark this week.

GRAND OPERA HOUSE.—Paid in Full attracted good attendance here last week and will continue as the bill this week.

YORKVILLE.—McFadden's *Fiat* proved as popular as ever at this house last week. This week, *Forty-Five Minutes from Broadway*.

ACADEMY OF MUSIC.—Brewster's *Millions* ended a successful run here Saturday, and last night Robert Mantell began a supplementary engagement, opening with *Julius Caesar*.

NEW AMSTERDAM.—Mr. Mantell's successful season at this house ended Saturday night. This week, Raymond Hitchcock in *The Mascot*.

METROPOLIS.—*The Wolf*, the first of the Shubert productions to appear in the Bronx, was last week's attraction here. This week, *Girls*.

CUPL.—

A new national theatre is to be built in the City of Mexico, to cost \$3,000,000, which sum has been appropriated by the Government.

Frederick Wardle ended his lecture tour at Hutchinson, Kan., last week, and returned to New York, where he will remain until May 1.

A new song, "I Want to Elope on an Aeroplane," has been introduced into *Miss Innocence*. It is sung by Anna Held and John Relhardt.

The guests of the Actors' Fund Home attended the Wednesday matinee of *The Man from Home* last week, and after the performance they were entertained at dinner by William T. Dodge.

THE LONDON STAGE.

FAILURE AFTER FAILURE STILL RECORDED IN THE BRITISH METROPOLIS.

"Gawain" Thinks Play-Makers Have Fallen into a Pessimistic Habit That Repels, Yet He Admits That the Weather May Be to Blame for a Lack of Interest in the Drama.

(Special Correspondence of The Mirror.)

LONDON, April 2.—These malicious monarchs, King Frost and King Fog, having ceased (pro tem.) from making Old England one vast blizzardland, gentle Spring, though still shivering in Winter's somewhat relaxing grip, is beginning to persuade the sun to smile a few shinesters per diem and to entice a few hitherto weatherbound playgoers and vanderbilts out of doors, with intent to pop in to witness this or that theatrical or variety performance. Up to the moment of mailing this we have had a still further continuance of the miserable meteorological conditions which since Christmas have helped in a large measure to cause failure after failure in our London and provincial playhouses, and even in our variety (or vaudeville) houses, which are always the last to suffer. The illness all around, but particularly on the stage and newspaper world—the workers in which have to be out at all hours and in all weathers—has been wholesale and widespread, and, alas, deaths have been numerous. Even as I write there is now, after a few bits of sunshine per day for the past week, a bitter blast blowing, and your correspondent to command, after a very recent illness, is again

gloomy and pessimistic to place the average bootstrapper, according to my notion. Methinks that even the few weeks put in as evidence will go to prove my contention that our present day playwrights are becoming far too fussy, choosy to playgoing folk (see Dickens' "Great Expectations" please).

In the first place there is the "patriotic" preaching of *An Englishman's Home* and its now dozens of imitations in our theatres and music halls, causing a flood of battle-hollies and serving to help the war scare which is still being fanned by certain party politicians, and especially by certain big fatsoes who always profit by such outbreaks. Although (as I pointed out above) *An Englishman's Home* is a thoroughly well meant although not a thoroughly well made play, and, although all Britons worthy of the name are true patriots to the backbone, many patriots of the best British breed are becoming nauseated with all this jingo jangle and hails wherein it is being presented, just as all decent minded and sane Britons are becoming disgusted at the yellings of our Yellow Press in this mostly manufactured war scare connection.

Take again two of our newest plays, namely, the aforesaid drama, *The Head of the Firm* (cleverly adapted by Actor Leslie Faber from the Swedish), and *Strife*, a most powerful and naturally written, poignant drama by that splendid writer, John Galsworthy—both these plays, although possessing much interest for those of us who are inclined to give every possible chance to the "play of ideas," yet are too "trac"ful and too insistent upon the (alas!) ever strained relations between Capital and Labor—to appeal to the general playgoing public. These play patrons don't wish to be harrowed to the marrow when they playgo. Why should they? Haven't many, too many, of the playgoers enough to worry and harass them in their own daily round of work and anxiety? (Cries of "They have!"

Therefore I hold that one cannot marvel at such dramas, however strong, should fail to attract payable box office returns. Now, *Strife* is one of the best written dramas of working class and capitalist character drawing within the memory of modern playgoing man, and if *Minions* readers do not get a chance of seeing it played in America (as I trust they will) I advise them to read it, for it has just been published in a volume with two other fine plays of Galsworthy's.

Charles Frohman presented this fine work to the public. He started by giving six special matinees thereof at the Duke of York's. Next he gave six evening performances at the Haymarket. To-night he finishes another six night shows at the Adelphi. But I regret to say, notwithstanding the powerful and pathetic writing in *Strife* and its grand cast, including Fisher White (as Chief Agitator), Norman McKinnel (as Chief Capitalist), C. M. Halliard as the capitalist's son; Lillah McCarthy, as an heiress; Mary Barton, as the abovementioned principal striker's starved and dying wife—there seems no further outlook at present for this really memorable but not as yet money making play.

And take Seymour Obermeyer's comedy, *The House of Bondage*, imported from your side and tried by the Afternoon Theatre Society a little over a week ago. That play proved to be full of preaching as to need for the reform of the English divorce laws—that is as regards the unjust pressure thereof upon deceived wives. Goodness (or badness) knows that these laws of ours need reforming sorely enough, but still in a play the author holding such a brief must not keep on dropping into long discussion and argument on the subject to the detriment of the dramatic action. Yet this was what was done by the author of *The House of Bondage*. The result was that although Herbert Warde as the faithless husband, Beryl Faber as his guilty "comrade," Eva Moore as the long suffering wife, and C. Aubrey Smith as that wife's chivalrous, pure-minded and sorely tried lover-friend, Obermeyer's play had to be withdrawn even if very few bookings tentative performances ran out, and the management had to announce that the play had failed to attract.

Another play which is likely to fail to attract, if it ever gets beyond the trial performance, which I saw a few days ago, is a historical specimen entitled *Fifth Queen Crowned*. It was adapted by Ford Maddox Hueffer and F. Norvays Connell from a novel of the same name written by the former collaborator. It proved a dull and dreary drama of most undramatic nature and containing nearly as many scenes as it had "gad-sooks," "grammeries" and "by my halidame" with unnecessary and unwarrantable adjurations to the Deity. Until the play is entirely recast there is no hope for it. My sympathy went out to the players, especially those clever performers James Hearn (as Bluff King Hal), H. A. Saintsbury as a drunken lover, (forsooth!), Gilly Malton as Princess Mary (afterward our amorous Queen Mary), and Ada Potter (giver of this morbid matinee)—and impersonator of the Fifth Queen Crowned, meaning the aforesaid King Harry the Eighth's Catherine Howard, whose head he had taken off because he felt upset with her!

Another play which savored strongly of irreverence to many would-be kind friends in front was *Sister Beatrice*, an adaptation from Maeterlinck privately presented at the Court Theatre last Sunday evening. This play was chiefly remarkable for its audacious use of the Virgin Mary on the stage, if you please!

Still another play the real cleverness and brightness of the dialogue of which was disfigured by gross errors of taste, was *The Fountain*, written by George Calderon and presented by the Stage Society a few days ago. In this the name of Jesus Christ was bandied about in somewhat jocular vein, and a High Church person—one of the principal characters—actually cracked a wince about "Eternal Life being worth more than eighteenpence!" Nice, isn't it?

Now that your *Gawain* is (as our playbills would say) "recovering from his late indisposition" he hopes to be able anon to tell you of sundry new plays around, including W. S. Maugham's adaptation, *A Noble Spaniard* (with Charles Hawtrey), at the Royalty, and *Boris*, by Hubert Henry Davies, at the Haymarket; also of Bertiehohn Tree's forthcoming all-star revival of *The School for Scandal*, at His Majesty's, and so on and so forth. So long!

GAWAIN.

A LONG LIEBLER TOUR.

Next week at the West End Theatre Liebler and Company's Mrs. Wiggs of the *Cabbage Patch* will end one of the longest theatrical tours on record. The company presented the comedy with much success for six months in the principal Australian cities, and then began a tour of some 15,000 miles in which they played Honolulu, San Francisco and various other cities in their transcontinental trip to New York. Blanche Chapman is now playing Mrs. Wiggs, replacing Ada Dwyer when the latter came East to appear with Miss Robson in *The Dawn of a To-morrow*. Helen Lowell is still the inimitable spinster, Mrs. Mary.

DISCHARGES IN BANKRUPTCY.

Judge Holt, in the United States District Court, last week granted a discharge from bankruptcy to Arnold Daly. Mr. Daly filed a petition in bankruptcy on June 17 last, with liabilities of \$34,646 and nominal assets of \$1,200. Another petition, filed by him on Oct. 17, 1906, was closed without a discharge. Judge Holt also granted a discharge to Paul McAllister, whose liabilities were \$6,896.

TO REVIVE THE SCHOOL FOR SCANDAL.

William A. Brady is planning a revival of *The School for Scandal*, before the end of the present season. Grace George will play Lady Teasle. Robert Mantell will play Sir Peter, and Cyril Scott will have an important role. The play will undergo some revision.

BEN TEAL BANKRUPT.

Ben Teal has filed a petition in bankruptcy, with liabilities at \$12,000 and no assets. Part of the liabilities are for lawyers' fees.

ACTORS' CHURCH ALLIANCE NEWS.

Local and National Headquarters, 550 Seventh Avenue, New York.

The date for the coaches at the Waldorf-Astoria for the National Council, previously given as April 15, will be Wednesday, April 21, at 2 p.m. Members of all chapters can obtain tickets at head-quarters.

All chapters of the Alliance are urgently requested to appoint not later than May 8 their delegates to the coming National Convention and to notify the secretary of the National Committee immediately thereafter. Amendments proposed for the National constitution must be on the bulletin by April 21. All members of the Alliance will kindly remember that the payment of their dues down to May 1, 1909, is essential for those who expect to be voted at the annual meeting, candidates for office, or delegates to the annual convention.

Chaplains and Alliance friends having information about the organization and work accomplished by dramatic societies in the parishes of any of the denominations are requested to forward a statement of the facts to the chairman of the special committee on parish dramatics not later than May 5 at the headquarters.

Charles T. Catlin, of the National Council, will give a reading of Bulwer's play, *Richelieu*, in aid of the New York Chapter to help the per capita fund and other important chapter obligations. This entertainment, which will have the added attraction after each act, of instrumental and vocal music, under direction of Mrs. May Kidder-Pulver, will be given early in May. Time and place will be announced hereafter. Orders for tickets, 50 cents each, will now be received at headquarters.

The date of the annual convention is May 27, at St. Christopher's Hall. The annual meeting of the New York Chapter will be at 7:30 p.m. at the same hall on Tuesday, May 6.

The coming religious service of the New York Chapter next in order will be on Sunday evening, April 18, at Ascension Memorial P. E. Church, 246 West Forty-third Street.

THE CLARA MORRIS TESTIMONIAL.

For the Clara Morris testimonial, at the New York Theatre, on Friday, April 16, at 1 p.m., the Twelfth Night Club has arranged a splendid programme. Among the principal features are the famous second act of *Lady Windermere's Fan*, to be enacted by Virginia Harned, Frances Starr, Julia Dean, Nellie Thorne, Selina Fetter, Dorothy Tenant, Ida Waterman, E. M. Holland, Edwin Arden, William Courtney, Lawrence D'Orsay, Robert Warwick, Edgar Norton, Christie Miller and others, and staged by David Beascoe; another play a drama in one act, entitled *His Own*, with Edmund Breon, Ina Hammer, Sheldon Lewis, Edna Mable, and a special dramatic sketch in one act, entitled *Employers' Duress*, will be performed by members of the Twelfth Night Club, consisting of Louise Galloway, Sally Williams, Leslie Bingham, Ina Hammer, Carolyn Kenyon, aided by Alfred Hickman and Charles Lait. Grace George, assisted by Frank Worthing and others, will play the chief scene from *Divorces*. Among the other artists to appear are David Bingham, Wilton Lackaye, Chasney Gileott, Mabel Barrison, Amelia Summerville, and Ada Wynne. Several prominent stars are still to be added. In addition to this list Clara Morris will herself appear in the sleep-walking scene from *Macbeth*, thus making this testimonial her farewell appearance. Daniel Prohman, at the Lyceum Theatre, is the treasurer of the Clara Morris testimonial.

THE FUNERAL OF MODJESKA.

The body of Madame Helena Modjeska was brought from her country home last Friday to Los Angeles, Cal., where it lay in state at the Knights of Columbus Home, viewed by hundreds of the friends and admirers of the great tragedienne, until the funeral services, Sunday morning, at Saint Vibian's Cathedral. Flowers were received from all parts of the country. Interment will be in the town in which the actress was born, Cracow, Poland.

The estate left by Madame Modjeska is valued at \$120,000. Her husband, Count Bosenta, and her son, Ralph Modjeska, of Chicago, are her heirs. Madame Modjeska earned not less than \$200,000 on her tours through America, but her generosity accounted for the disposal of the larger part of it. She was the founder of the Industrial School for Girls in Cracow, to which she gave \$100,000. On a trip to Poland she disbursed thousands of dollars to charitable causes in a few months. She earned, too, as royalties from her biography, recently published, about \$7,000.

BILL FOR OPEN THEATRES.

The so-called Theatre Trust Bill in the Missouri State Legislature, which forces all playhouses in that State to open doors to any standard reputable production, and which provides severe penalties, including forfeiture of license, was sent to engrossment in the House on April 16.

Violations of the provisions of the act are punishable by a fine of \$100 to \$500, one-half of which goes to the complainant and the other half to the school fund. In addition to the fine and forfeiture of license a jail sentence of not more than ten days also is prescribed for those convicted.

The forfeiture clause provides that the guilty owner, lessee, or manager shall not be allowed to conduct a theatrical business in the State for six years.

The bill further stipulates that the failure of any one conducting a theatre who refuses or neglects to keep a list of bookings to be shown upon request shall be guilty of a misdemeanor and punished accordingly.

SALMAGUNDI CLUB'S ATTRACTIVE EXHIBITION.

The Salmagundi Club closed Saturday a most interesting and attractive exhibition at its East Twelfth Street clubhouse of canvases in black and white. There were ninety-two canvases, including several by Charles Warren Eaton, Lucius Walcott Hitchcock, F. J. Waugh, Will J. Quinn, James P. Haney, Arthur E. Blackmore, Charles F. Keller, Arthur Schneider, Leigh Hunt, Everett P. Warner and many others. Much favorable comment was awarded David J. Gue's "Who's Afraid?" a little girl with frock rolled up, standing knee-deep in the surf, and gazing seaward; James Francis Brown's "October Moon," a nude figure beside a stream, vaguely and sensitively lighted in yellow and white by a harvest moon; and a quaint winter scene, a village street deep in snow, with curious houses covered and an old-fashioned sleigh clambering through the drifts, by F. W. Hutchinson, and called "Beyond Quebec."

TWO NEW BOSTON THEATRES.

A report from Boston states that negotiations have been completed for the sale by the Charles H. Bond estate of the unfinished Lyric Theatre, on Tremont Street, to the Shuberts. They will complete the theatre, for which plans were laid by Mr. Bond, and so have two houses in Boston in which their attractions will appear, the Majestic and the new Lyric. William Morris has announced that he has obtained an option on a desirable site in the center of the city and that plans for a theatre seating 2,500 are being drawn.

THE CENTURY CLUB MEETING.

At the Hotel Astor last Friday afternoon the Century Club met and after a business meeting fell to discussing current plays. *The Conflict*, *An Englishman's Home*, *The Dawn of a To-morrow*, and *The Easiest Way* all had a share in the argument. Mrs. Beatrice Hart was nominated for president for the ensuing year.

WINNIPEG THEATRES UNITE.

Articles were signed in Winnipeg on March 17 between Drew and Campbell, of Cleveland, O., who are prominent in the Western Burlesque wheel, and G. A. and C. V. Kobold, owners of the Dominion, and Alstip and Company, Charles Gate and Sons, and Marvin Brothers, owners of the Grand Opera House, by which Drew and Campbell, who are also owners of the Winnipeg Theatre, take ten year leases on the Grand and Dominion and manage the management of all in the person of W. B. Lawrence, who has managed the Winnipeg for the past three years. There will be no change in the present policy of the Winnipeg; it will continue with the present stock company, led by Maude Fealy. The Grand will be devoted to melodrama. The Dominion has been affiliated with the Orpheum Circuit and will probably continue. Messrs. Kobold have always given high class vaudeville in this house, and the new management will maintain the high standard set by them.

OPINION IN CIRCLE THEATRE CASE.

Judge Martin, in the United States Circuit Court, handed down an opinion on April 8, sustaining the defendant's demurrer in the suit in equity brought by the Empire Circuit Company against Timothy Sullivan and George J. Kraus, of the firm of Sullivan and Kraus. The complaint to which the demurrer was entered charged violation of a contract relating to the management of the Circle Theatre. It was alleged that Sullivan and Kraus agreed to produce plays in the theatre and pay five per cent. of the gross receipts to the Empire Circuit Company, with whom they had made a contract. The plaintiffs estimate that there is upward of \$7,000 due them which has not been paid.

The demurrer was made on the ground that the plaintiffs have a plain and adequate remedy at law, and that the bill did not contain a matter of equity.

Judge Martin gave the complainant thirty days to amend the complaint.

THE LAMBS' SPRING GAMBO.

As director of the Lamb's Spring tour, Augustus Thomas has selected the end men for the minister portion of the bill. They are William Collier, Nat Goodwin, Eddie Foy, Macklyn Arbuckle, Henry Dixey, Ignacio Martineti, Andrew Mack, Nat Wills, Charles Hopper, Lew Fields, Joseph Weber, and Charles Evans. A double quartette has been made up of De Wolf Hopper, Digby Bell, Walter Lawrence, Donald Brian, Andrew Mack, Eugene Cowles, Joseph Miron, Neal McCay, John McCloney, Frank Belcher, Charles Hopper, George Hamlin, and George Leon Moore. Weber and Fields are to contribute their pool table sketch. Victor Herbert's orchestra will furnish the music and William Muldoon, of White Plains, as "official trainer" will contribute a wrestling exhibition. The tour opens at the Metropolitan Opera House, May 24.

CHICAGO LAMBS ORGANIZE.

Chicago members of the Lambs Club of New York held a meeting there on April 9 and organized by electing George Barr McCutcheon chairman, W. S. McCrea vice-chairman, and John G. Jenkins secretary. The meeting was called by Augustus Thomas, shepherd of the Lambs, and was presided over by Herbert L. Jones, a New York Lamb. The Chicago members arranged to constitute themselves a local committee to take charge of the arrangements for the all-star gambol, which will be given at a Chicago theatre on May 29. The proceeds of the performance will be applied to the building of a new clubhouse for the Lambs.

THE ACTORS' FUND BUREAU.

The Actors' Fund Registration Bureau for the first week in April shows a decided increase over the same period in March, and from the present outlook Thomas McGrath, who has charge of the Bureau, feels confident that his prediction as to the large number of registrations expected before May 1 will not only be fulfilled but the grand total will exceed by several hundred the figures previously mentioned. Since April 1 five life members have been added to the list. The full list of 202 life members is now ready for publication and will be sent to the dramatic papers early next week.

F. MARION CRAWFORD DEAD.

F. Marion Crawford, the novelist, died at his home in Sorrento, Italy, on April 9. He had been ill for some time with fever, complicated by serious bronchial and pleuritic affections. Mr. Crawford was born at the Baths of Lucre, in Italy, on Aug. 2, 1854. A greater part of his life was spent in that country. His first novel, "Mr. Isaacs," was published in 1882. His latest finished work, the drama *The White Sister*, is being played by Viola Allen this season.

ACTOR A CHURCH BENEFACITOR.

William T. Hodge has sent \$1,000 to the Metropolitan Temple, Fourteenth Street and Seventh Avenue, toward a fund being raised to clear the church of debt. Mr. Hodge occupied the pulpit there a few weeks ago and gave a short address on the subject of the theatre.

GOSSIP OF THE TOWN.

Arthur C. Alston returned to town after a successful Western trip in the interest of his play property. He is busy making arrangements for the opening of his new office, in the Longacre Building, New York.

Forrest Seabury is in town for a few days, having signed as comedian for the Poli Stock at Scranton, Pa., and opening May 16.

Douglas Jeffreys Wood has been engaged to play Prince Danion, the leading role in *Beverly of Granstark*, shortly to be produced with Miss Eustis Budsey as the star.

Mary Cook, who has scored several successes the past season with the Bennett-Moulton players, notably as the Countess Karschhoff in *Darkness in Russia*, is resting at her home in Boston, preparatory to a summer season.

Ellen Vockey Selfert has again taken up her work as a dramatic reader, and made her reappearance on the platform at Washington recently.

Bertha Wilby has returned to New York after closing her season in *The Great Divide*, and is considering an offer to take charge of a school of elocution and dramatic expression and also to reorganize the As You Like It Club for the advanced study of Shakespeare.

Norman Hackett in *Classmates* played in the Great Theatre, Berkeley, Cal., on April 11, to an audience of 6,000. This is the first modern play to be given in the open air theatre without scenery.

After leaving the Savoy Theatre on April 24, The Battle will go to some other Broadway theatre to finish the season.

Mildred Holland was one of the chief guests at a reception given by Edmund Russell Sunday night, appearing as Catherine of Russia.

A performance of *Ephigenie auf Tauris* will be given at the Waldorf-Astoria on April 19 for the benefit of the members of the recently disorganized stock company at the New German Theatre.

At the close of Saturday night's performance of *The Travelling Salesman*, a banquet was held on the stage of the Gaely Theatre for the company and friends, with James Forbes as the principal guest.

An Englishman's Home will close at the Criterion Theatre on April 24 and start on a tour of Canada. A German version of the play was hinged off the stage in Berlin Sunday night.

The Priests will have Percy G. Williams as guest of honor at a banquet at Hotel Astor on April 25.

Adelaide Nowak, who has been out of the cast of *The Writing on the Wall* for several weeks,

on account of illness, will rejoin the company at the Savoy Theatre on April 26.

A. L. Erlanger returned to New York last Friday, after a month spent in Europe.

Grace George has received an invitation from Frank Carson to play *A Woman's Way* and Divorces in London in June.

George C. Boniface, Jr., who has been at Mt. Clemens, Mich., taking the cure for muscular rheumatism, has returned to New York somewhat improved.

John Thien, for twenty-five years superintendent of the Lamb's Club, has resigned and will soon go to Europe for a long visit. He is said to have saved considerable money during his long period with the club.

Harry C. Browne has returned to New York after completing a season as leading man with the Woodward Stock company of Kansas City. Mr. Browne is accompanied by Mrs. Browne, and after a few days in town they will go to their country place in Quaker Hill, Conn.

About 400 Californians attended the performance of *The Confidet* at the Garden Theatre Tuesday night. The play has been revised since its opening and is now presented in three instead of four acts.

Harry Shannon's *The Banker's Child* will close on April 18 at Madison, Wis. Mr. Shannon and his family will spend the summer at their home in Ludington, Mich.

Laurence Irving has received authorization from Eugene Brieux to produce his play, *Les Hanneton*, in New York. Mr. Irving's translation of the play, under the title of *The Incubus*, will be given at the Hackett Theatre on the afternoon of April 27.

James Blaskey and eight other members of the Girls of Gottenburg company sailed for London on the *Majestic* last Wednesday.

Henry B. Harris has bought the producing rights to *The Ghost Breaker*, a new play by Paul Dickey and Charles W. Stoddard.

The "Hello People" sign on the walls of the Casino Theatre caught fire Thursday night and afforded an extra pyrotechnic display to Broadway until extinguished by hand grenades.

Isabel Leonia Peacock, a member of the chorus of Havana, will be married to-day to Francis H. Williamson, an Englishman, who followed Miss Peacock to America.

Rev. Dr. Alexander Irvine, of the Church of the Ascension, Fifth Avenue and Tent Street, Sunday evening, April 25, is to deliver a sermon on *The Dawn of a To-morrow*, his subject doubtless being taken from the theme of Mrs. Burnett's play at the Lyceum, the power of faith and prayer.

Next Sunday evening at Codington's restaurant on Sixth Avenue the members of the Pioneers' Socialist Dramatic Movement are to discuss *The Dawn of a To-morrow*. Dr. Thomas C. Hall, of the Union Theological Seminary, and Sol Fieldman are to be the principal speakers, and members of Miss Robson's company will be among the guests.

Willis P. Sweetnam has returned from a two months' visit to Elizabeth City, N. C., and will remain in New York for a short while before going to Lodge Bohemian, Pike County, Pa., for the Spring.

The Irving Dramatic Society of the East Side House Settlement will give a performance of *Pygmalion* and *Galatea* at the Carnegie Lyceum on April 17 for the benefit of the House. The play has already been given with success at the Settlement rooms, and it was the general request of many who tried to obtain seats for that presentation to have the play repeated. John Barry, who has coached and directed the play, is interested in the work of the club members and cooperates with them in all their undertakings. Mr. Barry has given a number of very interesting and instructive talks on Shakespeare before the society.

The Joseph Selman Stock company will close a successful engagement at the Savoy Theatre, Hamilton, Ont., on April 17, with *The Prisoner of Zenda*. The following Monday the company will begin a Spring season at Ottawa.

The Aborn Grand Opera company organized for a Spring season at the Newark Theatre will reverse the usual order of things with their first offering, *Carmen*, by "tryng it on the dog" in New York city for one performance before opening their season in Newark. It will occupy the stage of the Broadway Theatre for one performance, Saturday night, April 24, as a testimonial benefit for the employees of that theatre. This will be the last performance given at the Broadway Theatre under the Litt and Dingwall management. The company will open its season at the Newark Theatre the following Monday, April 26, for a five weeks' series of grand opera at popular prices.

Harry Corson Clarke, playing the principal role of Phineas Q. Condor, in *The Dollar Princess*, in England, has received excellent notices wherever he has appeared.

Ned Norworth, starring in vaudeville in Nod Norworth's College Chorus, was married yesterday afternoon to his leading woman, Helen Lane, at Hoboken, N. J., in the offices of Justice of the Peace Seymour.

At the concert of the Oberlin College Glee Club, given at the Waldorf-Astoria, New York city, Monday evening, April 7, Edward Pickett's "Drinking Song" was one of the prominent numbers of an interesting programme. The musical setting for the song was the work of Carl Muller.

COMPANIES CLOSING.

W. S. Harkins, at Georgetown, British Columbia, on March 10.

Shadowed by Three, at Grand Rapids, Mich., on March 14.

The Mummy and the Humming Bird, at White River Junction, Vt., on March 13.

Mildred and Ronclara, on March 20.

The American Idea, at Utica, N. Y., on March 26.

Earl Burgess Stock company, at San Antonio, Tex., on March 27.

Big Jim, at Lyons, Neb., on April 3.

The Great Divide, at Manchester, N. H., on April 3.

Bertha Kalich, at Toronto, Ont., on April 3.

Ada Lewis, at Chicago, Ill., on April 3.

Sutton Stock company, at Butte, Mont., on April 4.

Murray and Mack, at Dayton, O., on April 10.

IN CHICAGO PLAYHOUSES.

WESTERN MANAGERS DECLARE FOR "THE OPEN DOOR" IN BOOKINGS.

The Red Mill Returns—Henry Miller Ends Season—The Travelling Salesman—The Girl from Hector's—Mary Jane's Pa—Other Attractions—Vaudeville and Music.

(Special to *The Mirror*.)

CHICAGO. April 12.—The Red Mill, back at the Grand Opera House for three weeks, with the former Scarecrow and the Tin Man, was the chief attraction. Fred Stone and David Montgomery worked as well as ever. A considerable portion of one scene was played virtually in pantomime, while the audience insisted that they return. They resisted. It was an exceedingly warm night, and they gave several acrobatic encores. John Hanson's revivification of Jerry, graceful dancing in walking time in the second act, was demanded half a dozen times, and Neal Way's singing of "Every Day Is Easter Day," the one true comic opera allusion which this production gives, was an immediate hit as usual. So was his duet with Alleson Carter, in which Miss Carter was particularly charming. Florence Quinn sang the Gretchen songs well, and Claude Cooper played Penitentiary with artistic completeness. The attendance has been large and probably will rise to capacity after Easter.

Henry Miller, who closed his season last week with the end of the production of *The Great Divide* at McVicker's, is leaving to-day for the East, and participating in his farm near Stamford, Conn. Mr. Miller concluded that the production of *The Great Divide*, packed here, would be unpacked in London, where its next engagement will be played. Mr. Miller has not decided to abandon *The Faith Healer* by any means and will give Chicago a chance to criticize it sometime in the comparatively near future. He may devote less time to acting and more to producing.

Via Vaudeville ran six weeks in its booking at the Chicago Opera House at the rate of \$10,000 a week. It has been finished so strong that it will be seen here again.

Joyce Howland now ornaments the cast of *The Boy and the Girl* at the Whitney, and several other changes for the better have been made in the cast.

Cameo Kirby, with Dustin Farnum, to keep the stock theater well filled. Manager E. J. Gilliland concocted a "new to poster," which was greatly to his credit.

Jack Clegg, Victoria Horne, was racing in preparation for its wrecking, both street fronts and all the windows blighted with 1,100 sheets of Cameo Kirby display bills.

The change at the downtown theatres to-night include *The Traveling Salesman*, which succeeds Olyn Northern at the Illinois, *The Girl from Hector's*, which ends a long spell of darkness at the International, Mary Jane's Pa, which succeeds *The Whirlwind* at the Colonial. *Laurel and Hardy*, *The Sins of Society*, the old *Love Lane Melodrama*, which will receive its first American presentation next Wednesday night at McVicker's, the theatre being dark the first of the week, and *The Alaskan*, reproduced at the Great Northern for a Summer run.

Fred Stone and David Montgomery will be seen next season at the Studiobaker in the new production. George and his production of *Lola of Berlin*, which she calls *The Girl from Berlin*, were popular at the Great Northern last week. She makes more of the character than that of Lola, but plays it as a whole, with enough gumption to make it effective. Max Sullivan, with his character songs, impersonations and other specialties, was entirely successful in entertaining the big audience. Hazel Carlton was bright and clever at Dolly, and her song with Mr. Sullivan was one of the hits. There are an unusual number of passing songs in the production.

Mabel Morrison, daughter of Lewis Morrison, appeared strenuously at *Sugarmill* last week with her father's well-known production of *Faust* as a solo drama of the best kind. Miss Morrison plays Marquise.

May Irwin appeared at the Majestic last week in the playlet, *Mrs. Peckham's Comedy*, by George Ade. She did the little type scene in her own way and the audience enjoyed it enthusiastically. The other members of the little company, Frank Montgomery, as Peckham; Mary K. Taylor, as Mrs. Barrett; and George F. Fallon, as Barret, and Sidney Bennett as Henry, were all good.

Tony Watson, lately conspicuous in *Gasoline*, *The Eye of the Great Northern*, bobbed up serenely in vaudeville at the Majestic last week, and immediately found himself a success. All of his mimickism act was good vaudeville and enthusiastically accepted as such. He responded to half dozen encores. Harry Field and the Redpath Napsounds was pleasing, and George W. Cooper and William Robinson were among the hits as new boys.

A search for a missing member of William H. Gaskin, who died in the county hospital at Goldfields, Nev., is being made in the theatrical world. She is thought to be an actress using the name of Fride Gassine. When Mr. Gaskin died he left in the care of an undertaker at Goldfields some papers which he bequeathed to his daughter. They are valuable to her, and Mrs. Irwin is asked to help find her. Information may be sent to Fred Wildman, Grand Opera House.

Helen Frederick and a considerable company, for vaudeville, sang a "tragic opera in one act," entitled *The Patriot*, at the Olympia Music Hall last week. It was an incident at Valley Forge introducing Washington, tories and patriots. Miss Frederick and her support, sang well, and much of the music was good, but the entire absence of spoken lines and the lack of sufficient simplicity in the story interested the audience not following the story easily. The music by Stanislaus Stange was good. There was a good deal of applause at the close, although the impression was strong that a meritorious effort had not been carefully adjusted to vaudeville.

Lillian Shaffner, a Chicago writer, will appear at the American Music Hall next week in her own sketch.

Among the new acts at the American Music Hall last week Dolly Toy was notable for her surprising baritone voice, which she revealed most effectively in grand opera arias, winning much applause. She sang well in a high soprano. Charles R. Scott got very cordial reception, and his well-known act went happily. Amelia Bingham returned with some new hits of good plays which she did successfully, closing with the popular and stirring climax from *Sans Gene*, scene of the call of the Queen of Naples. Lloyd Bingham, Brandon Hurst, and Beth Franklin gave her excellent support. Dolly Harcourt's vigorous songs were popular, but her specialty with the *Flower Family* was appreciated.

John Cort, of Seattle, is in the city in connection with the starting of work on the new Cort Theatre, Randolph and Dearborn Streets.

Harry Sheldon, the playwright, who is associated with Fred Wildman, has been critically ill with pneumonia for nearly two weeks and probably will not be out again for some time.

The film this week: *Gerrick*, The Great John Gaston; *Illinoian*, The Red Mill, with Montgomery and Stone; Chicago Opera House, *Dixie* in Mary Jane's Pa; *McVicker's*, *The Sins of Society*; Auditorium, Metropolitan Grand Opera company; Great Northern, The Alaskan; *Princess*, A Prince of To-night; La Salle, *The Golden Girl*; Whitney, *The Boy and the Girl*; Colonial, Little Nemo; Powers, *The Family*; Bush Temple, Mother Goose; College, *The Old Folks' Home*; *Imperial*, *Piggy*; *Empire*, *The Three of Us*; *People's*, The Thorne and Orange Blossom; *International*, *The Girl from Hector's*; *National*, *A Knight for a Day*.

The Columbus stock season has been closed and the theatre transferred to the vaudeville list.

John Lane Connor, leading man of his stock at the Bijou, showed unusual ability in his *Public* in *Fabio Romani* last week. Margaret Neville gave an excellent performance of *Nina*, and Ann Brauch was seen as the maid.

Richard Carle will organize another *The Boy and the Girl* company to play a Summer engagement in Boston.

Sam P. Gerson, formerly business-manager of the Whitney and other local theatres, succeeds Edwin Thanhouser as manager of the Bush Temple Theatre to-day. Associated with him in the management is George Anderson, a member of a Chicago film production house. Mr. Thanhouser, it is learned, has returned to New York. The stock company at the Bush Temple will be continuing until about May 18, when a regular stock may succeed it.

The grand opera season at the Auditorium will begin to-night with *Aida*. Carmen will not appear during the engagement. Faust will be sung Wednesday and Saturday matinee. Parafita will be sung Sunday afternoon and evening with Olive Fremstad and Burian.

Barnum and Bailey's Circus has been drawing immense crowds to the Coliseum day and night, showing Chicago's appreciation of its best circus in years.

A Knight for a Day returns this week at the National.

At the Majestic this week: May Irwin, John W. Benson, Jessie Smith and Louis Alexander, Plautus, Lew Bloom, Foster and Foster, Manikan, Carita Day and dancers, and others.

American: Grace Beals and company, Edouard Bouquet, Four Mortons, Katie Barry, Cliff Gordon, Lucy Weston, Three Hustons, Three Toscaries, Jarvis and Martin, and others.

Wormwood, from Marie Corelli's novel, proved a rather interesting stock play at the People's last week. Marie Nelson made the most of Barbara, and Rodney, *Gayety* is the Night Owl company.

Baron set on surprisingly well with the boys and part generally of John Chester as foisted him by the author. Jay Quigley showed the People's patrons a memorable example of an amateur hand, and indicated his versatility.

Haymarket: Merlin's dogs, Julius Tunan, Lester Chambers, Hyman Myer, Miles Latina, Birchbourn, Dunbar and Fisher, Olive and Helena Graetz, and Arbutus and Altura.

Oriental: Marie Hall, Nance O'Neill, Marie King, Franklin Underwood and company, Charles and Fannie Van, Woods Trio, Mr. and Mrs. Allison, Frank Timney, Larkington Sisters, and others.

Star: Master Phelps, Shaar-Wheeler Trio, Mabel Macane, Steeplechase Stewart, Frank Faye, Carmelita, and Ramsey Sisters.

Manager William Roche has Lillian Mortimer's *Bunco in Arkansas* at the Academy this week, a special production.

The famous vaudeville bill at the Columbus includes D'Urso's Band, Bedford and Winchester, Clipper Comedy Quartette, Mary Ann Brown, McFarland and Murray, Herbert Brooks and company, Burnett and Major, songs and pictures.

John Harrington of the Cameo Kirby company, played James Lockhart's part on five hours' notice last week, and played it well.

Albert Morrison, the leading man of the Colgate Theatre, made his past, and the most successful season at that theatre, go to Kansas City for the *Marie*.

Their Marriage, the leading woman of the Colgate, has been engaged as leading woman of the Providence. R. L. stock for the summer.

Lelia Shaw and Leslie Moore, of the Marlowe stock, will go to the Berkman, Los Angeles, for the summer, and H. H. Gilbert and Judy McDonald, of the Peoples', will join the McGinn stock at Madison, Wis., and Oscar Hammerstein, of the Peoples', will have a stock at Kansas City.

The Family will have Powers' after four weeks for a Northwestern tour, and return to the city later. Ethel Harmsworth will follow the Family at Powers'.

Western theatre managers met here last week and promulgated a declaration of independence. They adopted an "open door" policy, and will accept attractions from anybody who offers something good.

This is a result of recent experience with the syndicate-supply system. Charles T. Knott of the Knott, was chosen president and George Glendinning of Springfield, Mass., secretary of the association—Western Theatre Managers.

BOSTON

Mrs. Fiske in Salvation Nell—Via Wireless—Bills Changing—Gossip.

BOSTON. April 12.—This has been a gala day for Mrs. Fiske at the Majestic, with two performances of *Salvation Nell*, which has made the most profound impression of the year here. In the afternoon was a special matinee, given through the generosity of Mrs. Fiske, to aid relief funds and the work among the victims of the slums that Boston has over seen. There was a long list of patronees, the best ever known in Boston for a matinee for charity, and the Vincent Club girls, the most fashionable in town, were there to sell flowers and act as usherettes. As the prices were doubled and Mrs. Fiske and the theatre gave everything, a large sum was realized. To-night's Easter Monday audience was one of the finest of the year, and there is every indication that the closing of the engagement will prove notable in every way.

John Craig gave his deferred production of *The Marriage of William Ashe* at the Castle Square. Mary Young was delightful as Kitty, and ranged from comedy to pathos with great facility, while Mr. Craig himself played William with dignity and force.

The Boston again turned to the scenes of spectacular melodrama for its attraction, and it seemed like old times to see such a play as *Via Wireless*.

William Gillette was in the last week of his engagement at the Hollis, and also is in the last of his engagement with Samson.

Another farewell this week is at the Park, where William H. Crane has been doing excellently with Father and the Boys despite Lent.

George M. Cohan, too, is in his last week in Boston, and this time he takes his leave of the American stage for more than a year, as he is going to carry out his plan for a year in Europe.

The *Student* at the House stands upon its third week in Boston at the Tremont. The matinee audiences have been the largest of the engagement.

From British drama to musical comedy is an abrupt jump for the Globe, but that is the change of the evening. The Hebrew audience had regular field night every evening last week, but now their special favorites have gone back to New York again, and now the new fun makes *School Days*, is on hand, with Janet Priest as the chief local favorite in the comedy.

At the Bowdoin Square the stock company reviewed an old time melodrama, *Nobody's Darling*, which was well given. A special interest in the week was the return to the organization of Annette Marshall, who was specially well received.

Genaro and Bailey are the chief features in *Tony*, the Footblack, at the Grand Opera House this week.

For the first time in its history Keith's is not the home of continuous motion. The change went into effect this week, and with two performances and four free acts on the programme there will be definitely novelty. This week's feature is W. H. Thompson in *Waterline*.

Julian Eltinge remains another week at the Orpheum, making his fourth week in Boston this season, and Charles Z. Ross is there as a second special feature of the bill.

Sam A. Berliner's Big Show, with Bedini and Arthur as the chief features, is at the Gailey.

There is a goodly number here, too, at the Palace, at the expense of her London Belles, Sam Deane's Beauties are the burlesques at the Howard Atheneum, and in addition there is a house solo, for continuous remains here just as usual. Morning, Noon and Night is the combination of the week at the Columbia, and special interest is being made of the wrestling night, with amateur night just as usual. Princess Cairo and her troupe are the chief features of the week at Austin and Stone.

Oscar Hammerstein can be seen for a while longer in *Gasoline*, which took out of Boston for its first night of opera with the Manhattan forces at the Boston, Back Bay Opera House, or at Back Bay Opera House, it is almost certain that he will give himself an encore of the most pronounced kind.

John Craig will start his musical comedy season at the Castle Square next week with a *Runaway Girl* as the first work. The woman's orchestra will give place to men for these productions.

James P. Drury, who is in town coaching the Tech boys for their *Character*, and who also was with the Bank Officers, received word last week that he had become the father of a girl.

Edward Sheldon has been the man of the hour since his play, *Salvation Nell*, is being given here by Mrs. Fiske. One night last week the house was practically sold out to Harvard men.

Mrs. Howell Hause has returned to her Boston home, having been called on a sad trip to Florida.

Charles D. Gilbert's comedy showed the greatest ability last week in the performances of little plays given at Jordan Hall by the New England Conservatory of Music. Pantomime was especially well done, but the varied programme proved one of the best of the winter.

R. G. Knowles closes his Boston season at Tremont this week. He has been the fourth lecturer to give travel talks here this season, and he has interested large audiences by his work.

Josephine Myrtle Corbin, in addition to Eugene Anderson, the singing comedian, will open a special engagement with his own co. in a season of musical plays.

James D. Slade.

CINCINNATI. April 12.—The indications are that business will be poor at the local theatres generally, will revive somewhat this week with the opening of Lent and the advent of stronger attractions.

The *Merry Widow* is practically out of full houses at the Grand, although presented here less than two months ago. Charles Meekins, Fred Fries, Robert E. Graham, and Frances Carpenter have the principal roles. The *Thief* follows.

Thelma, Marie Carroll's romance of Norway, will be acted by the Orpheum Players in the Chestnut Street Theatre 19.

Dumont's *Minstrels* will end their season, as well as their career, at the Belmont Street Opera House next Saturday night, when there will be a farewell reunion. Old John, old songs, old skits—everything to remind one of "ye olde times" will be included in the programme. On the following Monday Joseph F. Hart, the singing comedian, will open a special engagement with his own co. in a season of musical plays.

PITTSBURGH. April 12.—Last week being Holy Week the attendance at all of the theatres was affected, but this week the outlook is for good business.

Billie Burke has a charming personality, and plays her role in *Love* with a delightful smile, pleasing the large audience in attendance at the Nixon theatre. She is supported by a very capable company, and the play is nicely produced.

Next week, *When Knights Were Bold*.

Marie Cahill in *The Boys and Betty*, after a season's absence from the local boards, opens the Columbia Theatre on her opening to-night. Miss Cahill has a number of new and catchy songs. Week of 26, *The Premiere of the White Rose*.

The *Four Musketeers* presented a new edition of this laughsome musical comedy. The Fox House, which played a very large audience at the Academy of Music, is followed by an excellent co. Next week.

Chase's Easter week bill is a most attractive one, embracing Hal Davis and co. in *The Fight on the Staircase*, Joseph H. Howard and Anna Laughlin, Mr. and Mrs. Fred Voller and co. in *Twilight in the Studio*, May and Fred Borowich, Billie Reeves, Arthur Duran, Samson Brown, William Powers, William Schroeder, and the comedy duo, Bickel and Watson.

Next week, *Francis Wilson in When Knights Were Bold*.

The attractions at the burlesque houses are: *The Gayety Girls* of the Moulin Rouge; *Lyceum*, *Merry Girls*.

Lieutenant C. Dr. McLean, Paymaster Atkinson and Ensign Austin and Lake, all of the United States cruiser *Delaware*, will be guests at the National Theatre Wednesday night. Paul G. Farnsworth, the third act of *The Call of the North*, the officers were taken upon the stage to meet Robert Edwards, who was a guest at luncheon on board the *Delaware* the following afternoon.

Willard Holcomb, dramatic editor of the Washington Post, has dramatized *St. Elmo* for Vaughn Glaser. The place is to have its first performance in Detroit soon.

The Duchess of Bluffshire, the new musical comedy recently produced by the Princeton College Triangle Club, will be seen at the Columbia Theatre this week.

John G. Davis, the third act of *The Call of the North*, has been absent in New York all of the past week, concluding arrangements for the summer stock season, which commences May 2.

SAN FRANCISCO.

Say's Last—When We Were Twenty-one—Pretty Peggy—Peter Pan, and Other Offerings

At the Van Ness, Richard Curtis made an excellent impression in *Say's Last*, opening March 21. *Una* was well received by the critics, and the attraction, as was to be expected, was that of *Say's*, who took the lead in *Una*. *Una* is the Princess of Seven, who also plays the *Soliciting Girl*. The following appeared at *Curtis*: George Hayes, Sybil Longus, Abbott Abbott, Harry Montagu, William Smith, Julia Scott, Walter Foster, Cecilia Rhoads, Winifred Gilligan, Anna Roosevelt, Minnie Davis, Mollie Williams, Ruth A. Delmonte, William Walther, Martin Morris, Fred Laddison, Victor Edwards.

The *America* had another success in *When We Were Twenty-one*, the play being drama as strongly as *Una* was comedy. *Peter Pan*, which failed to live up to its name, did not succeed. *Peter Pan*, really not worth it by his admirable piece of character acting, showed considerable in the role of *The Imp* but the house by storm with the force and novelty of his spirit. *Minnie Vaughn* was charming in the role of *Phyllis*. *Are You a Man* will be the next production of this house.

Those who visited the *Valencia* were surprised by the strong production of *Pretty Peggy*. *Elsie Stoddard* in the title-role shone and captivated with her beauty. *Peter Pan*, which failed to live up to its name, did not succeed. *Minnie Vaughn*, really not worth it by his admirable piece of character acting, showed considerable in the role of *The Imp* but the house by storm with the force and novelty of his spirit. *Minnie Vaughn* was charming in the role of *Phyllis*. *Are You a Man* will be the next production of this house.

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At the *American*, Dan Sully in the clowns' role of *Peter Daly* in the play of *The Matchmaker* was very sympathetic, and excellent houses were attracted during the week ending 4. During the opening performances of *Una* to the music, Mr. Sully was informed of the death of his mother, and withdrew from the stock until it was arranged to finish the performance. With Mr. Sully is an excellent co. consisting of Julian Wright, Hal Levin, R. A. Stewart, Fred J. Harvey, Joe Lester, Mary Capwin, Eleanor Franklin, Kate Tracy, and Gertrude Earl. *Black Patti* Troubadours, headed by *Black Patti* herself, will be the attraction at a matinee 4.

The *Princess* goes on merrily with *Nancy Brown*, the stars being *Franklin Mountian*, *May Boley*, and *Fred Maca*. The chorus, which is excellent, consists of forty voices.

The *Orpheum* has the following bill: *Eight Melancholy Men* and co. in *Fat* and the *Gentil*, *Casting Doubts*, *Charles Matthews*, *Four Peacock-cherry*, *James H. Callan*, *Silken's Novelty Circus*, and last week of *Violet Black* and co. in *Edgar Allan Woolf's* comedietta, *In the Subway*.

The *National*, *Wigwam*, and *Pantages* had very superior programmes week ending 4. The *Dumonts*, a musical trio, having gained much fame on the Orpheum circuit, are now playing *Pantages*' theatre.

Gabrielowitch, called the poet of the piano, will give concerts 4, 6 and 8 in *San Francisco* and 7 at *Ye Liberty Theatre* in *Oakland*.

The city authorities are now making war on the nickelodeons. The chief of the fire department has submitted a report to the Board of Supervisors claiming that the present condition of a number of the nickelodeons is unsafe. The supervisors appear to take exceptions to what they call the "butting in" of the fire chief.

Edwin T. Sherry has given up his nickelodeon on *Sutter Street*, preparatory to opening one upon a more extensive scale alongside of the old *Orpheum*.

Hoff says that if the *Shuberts* want the *Valencia* they can have it for \$50,000 a year. Mr. Sherry has closed contracts with several other persons to reinforce the *Valencia Stock*. *Harriet Washington*, the new leading lady, has already arrived. *Paul McAllister* will be the new leading man, while *George Foster Platt* is the new stage director.

Mac Greenleaf is no longer with the *Valencia Stock* co.

J. J. Shubert, of New York, will soon arrive in *San Francisco*, it is said, to establish a circuit of theatres.

A moving picture house has been opened in the Auditorium, 21st Fillmore Street, for the purpose of showing on the canvas *The Picture Play*. The price of admission are 25 and 50 cents.

The *House of Illusion*, the production of Henry Van Dyke, will be seen April 3 at the Greek Theatre at the University of California at Berkeley. Professor W. Popper, of the scenic department of the university, is using the knowledge of native life he gained in the Arabian desert to make the production historically accurate.

Edwin T. Sherry's production of *Cleopatra the Magnificent*, featuring *La Loie Fuller*, has been booked on the *Pantages* circuit for twenty weeks.

Mrs. Fiske will play her engagement at the *Valencia* next June. She can speak. *Mrs. Fiske* a very warm and hearty reception by the people of San Francisco. She has always been and still is a particular favorite among the San Francisco people.

Frank M. Vogt, of New York, and *Robert Klier*, of Bohemia, two wandering minstrels, are on their way around the world. They arrived at the *St. Francis Hotel* 21. For several years these musicians occupied high places in the musical world. Their pilgrimage is for the purpose of seeing what various lands offer to the tourist. After passing through the Orient they will return to London to give an engagement there.

Jack Gottlob, senior member of *Gottlob and Marx*, owners of the *Van Ness Theatre*, returned home April 1 with the season's bookings completed. *Otto Skinner*, *Madame Nadimova*, *N. C. Goodwin*, *Ethel Barrymore*, and *John Drew* are some of the stars booked for the *Van Ness*.

A. T. BARNETTE.

MONTREAL.

Italian Opera—*Robin Hood*—*Bennell's Bill*—*Burlesque*—*Stock Nova*.

The Royal Italian Opera co. opened at the *Princess* 5, for a return engagement at popular prices in *La Traviata*. The performance was, as usual, excellent, and the large audience to which there were a number of *Italians* seemed to appreciate it highly. A large and varied repertoire was presented during the week. *Cummings' Stock* in *The Christian* 13-17.

For the third week of their engagement the *Manhattan Opera* presented *Robin Hood*, and gave curtain performances. The co. was strengthened by the addition of *Helen Marion*, who played the rôle of *cretically* in *Montezuma* many years ago. *George Frederickham* and *Louis Le Baron*, who made a charming *All-in-a-Dale*, *J. R. Phillips*, *Lionel Hogarth*, and *Ed Beck*, all did good work. *Nellie Shayne* made pleasant *Madi Marian*, and *Lillian Leigh* scored quite a hit as *Anabelle*. The *Mascotte* 12-17.

Gas Edwards' School Days opened at His Majesty's 5. There are several pretty musical numbers, and good work is done by *Herman Timberg* and *Janet Priest*.

William Giradot in a *Game of Cards* was the attraction at the *Princess*. The show is well staged with some fine scenic effects and has a fair oilie.

The *Day Foster Show* at the *Royal* has the usual two burlesques and an oilie that is above the average, including the *Humane* in a bicycle act. *Bennie Wagner*, *Gene Orman*, and a funny sketch called *Toddie's Trickster*.

The *Theatre National* gives a series of pictures representing the *Passion* for *Holy Week*. *Paul Casserne* and his co. have returned from their *New England* tour, and will open with the full co. in a production of *Camille* for *Easter* week.

The *Cummings' Stock* open at the *Princess* Easter Monday. Rehearsals are under way, and everything points to a good opening.

W. A. TREMAYNE.

BUFFALO.

Grace Van Studdiford—*Black Beauty* at the *Lyric*—*Vaudeville*—*Burlesque*.

Considering *Holy Week*, *Grace Van Studdiford* did a remarkable business at the *Star* week 5, and more than pleased with *The Golden Butterfly*. *Walter Perrell* lent able support to the star.

Teek was dark week 5. Next attraction was *Gertrude Hoffmann* in *The Mimic World*, the advance sale for which has been very large.

Nellie Davies in *Black Beauty*, dramatized from Anna Sewell's novel, attracted good houses to the *Lyric* week 5.

Young Buffalo in *The Sheriff of Angel Gulch*, "whoopee them up" at the *Academy* week 5. *Shea* week 5 had *Charles Evans* and co., *Bert Levy*, *Ed F. Raymond*, *Henry Horton* and co., *The Village Choir*, the *Four Headings*, *Donovan* and *Arnold*, *De Bell Brothers*, and *kinograph*.

The *May Misquanders*, with *Harry Emerson*, was at the *Grand* week 5. The *Champagne Girls* gave an infection at the *Academy* week 5.

Victor Olavert is to town for a week relative to opening an office here in connection with his amusement enterprise.

P. T. O'CONNOR.

LOS ANGELES.

Continued Success of Several Offerings—Vaudeville—Important Announcements—Circus.

A strange opportunity presented itself to the managers of this city March 16, and that was that all houses but one were running their respective attractions for the second and most the *Stork* week. The *Majestic* was the only house with a new bill, and that was *Norman Rockwell* in *Character*, a clean little play, fairly well supported, and which enjoyed a good week's business. On the 21st Mr. Rockwell delivered an address before the students of the High School on "Shakespeare and His Works." This week *Friends* in the *Stork* and *Rockwell* in the *Academy* are the best.

At the *Grand* the *Love Tales of Hoffmann* is in its second week and enjoys splendid patronage. The *Baltic* of *Stiles* 4-10.

The *Dollar Mart* has gained the balance for the first four weeks, and the day after the 21st, it is reported that the *Stork* will run for a fifth week. *George Shubert*, who is the author, has personally supervised the staging of his play; he says that he positively will leave for New York 10, and that date must mark the end of the run.

The *Stork* is finishing its second week of *Actress*, which has made a big local hit. *George Shubert*, a director of experience and ability.

The *new* shows on the *Orpheum* bill for 20-4 were *Paul and Clark*, in *The Story of Youth*; *Samuel, Waiters and Clerks*; *Tom, the Tailor*; *Aspects*; *Mahr*, *the American*; *Tommy Atkins*, made a decided hit; *Connolly and Webb* captured the house.

The *Indians* were: *Frank Nelson* and co., *Juan Techner* and his trained dogs and ponies, *Nonette Goldsmith* and *Hoops*, motion pictures.

Announcement is made that *Mrs. Fiske* has closed a contract for the use of the *Auditorium* on June 14, at which time she will present her present success, *Salvation Bell*. The play has had a tremendous run throughout the West, and will be given here in the original of *New York* cast. The fact that Los Angeles is to have the premiere of *Salvation Bell* is in the best house in the city is a matter of the utmost satisfaction.

Coming to the *Mason* 8-10 are *Lillian Russell* in *Wildfire*, and *Madame Nadimova* in *reprises* 12-17.

It is rumored that *Robert Dempster*, who was a one-time member of the *Balanco* co. and who went East and immediately became a star of some note, will return, and in all probability join the local organization the coming month.

Benett Stanford will close his engagement with the *Balanco* co. in two weeks, and it is said that he is contemplating a residence here with his wife.

Commencing May 1 the *Murray* and *Mark* co. will open a Summer engagement at the *Grand*. Among the principals so far selected are: *Bessie Tamchill*, *Max Bloom*, *Little Sutherland*.

The *Big Greet* co. of players and the *Russian Symphony Orchestra* will appear at the *Auditorium* week 19-24; this engagement will be given under the auspices of the *Shriners* of Southern California.

Manager *Behymer* announces the engagement of *Miss Ellman* for two nights April 25-26 at *Stimpson's* *Auditorium*.

J. J. Shubert, representing the *Shubert* theatrical interests, is in the city, and he has given forth the statement that he is here to buy or lease a local house, and if none can be had the *Shuberts* will build their own house. He further says: "We will open a theatre in Los Angeles, and we will give a better class of attractions than any ever seen in the city. We will bring co. direct from Denver, without the waiting interval of one-night stands, which now reach Los Angeles. This will have the effect of giving this city New York attractions. Those which now reach Los Angeles are far below the metropolitan standard."

DON W. CARLTON.

SPOKANE.

The *Red Mill*—*Jessie Shirley*—*Vaudeville*—*Curtain Advertising Attacked*—*Other Items of Interest*.

Walter S. Willis, *Nell McNeill*, and *Marguerite Fry*, supported by a strong co. and a lively chorus, were featured in *The Red Mill* at the *Spokane Theatre* March 21, 1, playing to big business. The week opened with *Arthur Cunningham* and co. in *Sham* 20 and closed with *Uncle Tom's Cabin* by *Stimson* on 2, 28, *Glory* 18-17. *Theodore Roberts* in *The Right* of *Way* 18-20.

Lillian Mortimer and co. opened at the *Orpheum Theatre* the week of 26 in a playlet called *Po' White Trash Jiminy*. Others were *Fanny Rice*, the *Four Amatic Sisters*, *Minnie Kaufman*, *Knight Brothers* and *Madison Sawtelle*, *Calling and Brown*, *Chinko*, and the pictures. Big business.

Jessie Shirley and *Charles P. Clary* had the chief parts in *Northern Lights* at the *Auditorium Theatre* the week of 28. Others in the cast were *George and Daniel McCall*, *Daniel Lyon*, *Louise Adams*, *Jack Greer*, *Ethel von Walden*, *De Mola Schubert*, *Less C. Green*, and *Alice Lindsey*. Good business all the week. *From Here to Son* is underlined.

Ethel Alton and *Maude Oliver* headed the bill at the *Pantages Theatre* in a sketch called *Car 2*.

Nita Allen and co. presented a sketch called *Car 2*, 1, as the headliners at the *Washington Theatre*. Others were *Frank Bush*, who made a hit with an imitation of a local rooster's crow, "*Spok-Spok-Spok-Spok*"; the *Montez Five*, *Leon Miller* and *Grace Tempest*, *Manning* and *Dixon*, and the pictures. Big business.

David Bishop was greeted by a capacity audience in First Methodist Episcopal Church the evening of 2. The *Spokane Chronicle* is urging the local theatres to eliminate the advertising cards, which offend everybody, everything free money because of large patronage, and the managements need not lose the cards for obnoxious advertising. Reports are current that *Spokane* will be included in a new light opera circuit proposed by *Calvin Hellrig*, of Portland, and *John Cort*, of *Seattle*, to be part of the Northwestern Theatrical Association. *Marshall Darrach* presented scenes from *Julius Caesar* and *A Midsummer Night's Dream* at recitals in the Masonic Temple the evenings of 2 and 1, under the management of *Charles W. Johnson*.

Johnson announced a series of fifty free concerts in ten weeks by a band of eighteen pieces in Spokane parks beginning the last week in June. The cast selected for *Kamerilda*, the senior A. class play at South Central High School, to be presented in June, includes *Harry Fairbanks*, *Leroy Croswell*, *Alles White*, *Hasel Dart*, *Bert Abrams*, *Gladys Grier*, *Katherine Buckley*, *Edna Howell*, *Roy McGinnis*, and *Leon Oppenheimer*. *Nina Dart* will have the senior part of *the players* and be drilled in *Madison*. *Spokane Club Society* is arranging two concerts for early in June by *Innes' Band*, which will be stationed at the Alaska-Yukon-Pacific Exposition at *Seattle* next summer. The *Russian Symphony Orchestra*, accompanied by a party of *Ben Greet*

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—GEORGE H. COAHAN.

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"Don't weaken, pard, the country's now;
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And the knight of the saddle tightened his cinch
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W. L. PASSPART HERE.

Martin Beck's European representative, W. L. Passpart, who keeps a watchful eye upon foreign talent and continental affairs for the Orpheum Circuit, arrived in America last week to confer with his chief. Mr. Passpart was welcomed at the North German Lloyd wharf by Mr. Beck and Miss A. Louise, who went at once with the former to San Francisco to witness the opening of the new Orpheum Theatre in the Pacific metropolis April 19. Mr. Passpart came here to consult with Mr. Beck, who had been approached by the music hall managers in Berlin, Hamburg and Vienna to act as their adviser in America concerning acts from here who seek time on the Continent. Shortly after his arrival Mr. Beck announced the engagement of the following acts for the Orpheum Circuit, from a list of selections recently made by Mr. Passpart: "The King Shows," Harry Houdini; "La Bohème"; "The Glimmer Glass" (successors); "Le Rêveur"; "The Glimmer Glass"; "London and Tilly," comedians; "Artificial Quartette"; Captain Grada, Pallbearers Dogs; Katie Lohmann, Captain Grada, Pallbearers Dogs; Katie Lohmann, Morticia's Dogs, Fernande Souther, Prato's Circus, Goldoni's "Venus," Romano Guerrieri, and Ethel Ley.

MORRIS SIGNS EDDIE FOY.

Eddie Foy has been engaged by William Morris, Inc., and will open at the Lincoln Square Theatre on May 3, presenting Hamlet by Freight, a new comedy act with original scenes setting off a number of new comic effects. The Hamlet tragedy is not an incidental to some capital Foy farce, which will call for the services of a score of players. Following his engagement at the Lincoln Square Mr. Foy will play the other houses under the direction of William Morris, Inc., before his Summer vacation, which is to be followed by a resumption of his starring tour. Another acquisition of the Morris offices is Victor Moore, now with Cuban and Harris' Talk on Broadway, who will open on May 3, begin a brief vaudeville tour at the American Music Hall, Cincinnati, follow this with appearance at the other Morris houses. Mr. Moore will appear in a new version of *Change Your Act*.

JOHN McCARRON LEAVES KEENEY.

John McCarron, who for years was connected with the Keith forces, both in fact and in front of the curtain line, and who recently took over the local management of Keene's Third Avenue Theatre in this city, as well as the general management of Keene's Circuit, left that manager last week and will henceforth engage in business for himself. When he is in New York he will represent his interests by a Mississ. representative last Saturday, Mr. McCarron said: "My plans are not as yet finalized, but I am now in touch with several managers with whom I do not care to associate, anything for me in the near future, and I conditioned it best for all parties concerned to cover our relations without delay."

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open in San Francisco on April 25 for an indefinite run at the American Theatre. Among the players and girls who will join the company are: Alice, Matt Kline, Miss Orlinda, "Money Boy" Stevens, and Eddie Sully. The latter two will, it is said, join after the opening. The performance will be divided into 6 minutes per act, delivered by one of the famous vocalists.

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A CRITICAL REVIEW.

"THE MIRROR" OBSERVER'S NOTES AFTER VIEWING PERFORMERS AND THEIR MEDIUMS.

Many Acts and Artists Worthy of Praise, but Here and There Suggestions Are Pertinent for Improvement—A Survey of the Many Bills of the Week.

"Nobodys Knows and Nobodys Cares" and "Under the Moon with Molly O'" were the songs rendered in duet at the American last week. Minnie Hurst was the singer, who was only assisted by still pictures.

"It Was a Bit Too 'Old School'" or not rapid enough in action to suit the American Music Hall audience last week. At the Wednesday matinee it was very mildly received, and at the final curtain the applause was exceptionally light. Why not indicate the sketch or do something with it? Its theme is not bad, but it is played along lines that it would have been better in the days gone by.

The Vassar Girls, which invariably injures day performances, was a very bad habit to play to the audience which invariably injures day performances.

The straight men of the team of Scott and Whaley had a new gray suit out when seen at the American last week that was very becoming. The eccentric dancing of the pair again deserves mention and at the finish of their turn on Wednesday afternoon the audience was unanimous in the extreme.

The Austin Brothers girl co. were seen at the American last week in Valley and Austin's "sister" comedy act, which has gained laughter all over the country. The Austin Brothers went along in the same line and cause amusement of a rapid and jolly nature.

Clarie Vance made another decided hit when she played the Victoria last week, her vivacious, boyish impersonations being enjoyed to the full. On Friday afternoon she rendered "Keep Away from the Girls," "I Only Want to Whisper in Your Ear," "Call Around Any Old Time" and "When I Marry You."

Theons J. Ryan and Miss Richardson were seen at the Victoria last week and if laughter and applause are criteria, they certainly speak themselves the leading hit of the bill and demonstrated that their popularity is on the ascendant rather than at a standstill. Mr. Ryan's quaint Hibernian brogue and his unrivaled characterization were enjoyed as few portrayals ever, either in vaudeville or upon the legitimate stage, and it is to be hoped that theatregoers may have the pleasure of hearing the voice of Miss Kennedy for many years to come. Miss Richardson gave a most delightful portion of the unguessed acts of the former lad career, and deserved unanimous recognition for conscientious work in a more or less thankless role.

Agnes Willa Holt Wakefield made a phenomenal hit at the American Music Hall, when she played the second week of her engagement there. She wore a stunning new Director's gown of an old rose hue, panelled with lace and gold, and, as usual with her, a beautiful plumed hat completed the picture. Her impulsive facsimile "She Didn't Mind," "The Two Misses," "Stay in Your Own Backyard," "Stay Away," "Bridie, Bridie," "What a Spectacle," "He's My Pal" and for an encore "That Wasn't All."

George Primrose, assisted by his four clever boy dancers, again entertained the audiences at the American last week, where he held over. The graceful swing of Mr. Primrose's dancing has always seemed like a vivacious poetry of motion, and it is to be regretted that more of the present day dancers do not go back to this most pleasant style of dancing. The boys were most capable and their single, double and quartette work was most effective.

Harry Fisher and Rose Botti were seen for the first time in a Morris theatre when they played the American last week in a Letter from Mother, the sketch in which they recently appeared in the United States. It is needless to say that the little farce and the players were liked, and the banter upon illustrated songs a contribution that particularly delighted the sort of audience that patronizes the "Wise Old Heads" of fun are particularly fond of.

It is a pleasure to record the success of Clarine Vance's return engagement at the American last week. Once again, without resorting to the vulgar or the risqué, and by methods which display talent of the highest order, Miss Vance scored a hit of exceptional proportions. Her songs included "When the Band Plays the Wedding March," "It's a Good Thing to Me," "Dance-me-dance," "The Love of a Big Night," "Dynamite," "It's Love," "The Big Night," "Night," "It Looks Like a Big Night," "Night," "It Looks Like a Big Night," "Night." It is safe to say that Miss Vance got more out of the "Dorando" song than any one we have yet heard render it, while each of the other songs were made to tell as she alone can make them. We regret that she is so soon to leave us for foreign shores.

At the Colonial last week Tom Armstrong and Miss Verna opened the bill with a supposedly comic singing, talking and conversational act. Unfortunately the time—probably not for the want of effort—nothing could be heard of their conversation above the noise of people coming in. What it was all about is a mystery that may never be solved. The close in was the best part of the act and it gave Mr. Armstrong, in his green clown suit and white face, an opportunity to exhibit his broad comedy. His yodel and his song parades seemed to please fairly.

Das Burke and his School Girls proved an entertaining act to the Colonials last week and the way clever dancing of the star was applauded most generally, as well deserved. The ensemble numbers are very cleverly arranged and the music is as harmonious as ever.

Will H. Fox has interpolated "It Looks Like a Big Night-to-Night" in his pianologue, and the number came in very appropriately when he was seen at the Colonial last week. As might be expected Mr. Fox was one of the most entertaining of those upon the bill.

Waterbury Brothers and Tenney played their first appearance in vaudeville since their recent tour with the Cohen and Harry Minstrels this season, when they appeared at the Colonial last week.

The musical act was as favorably received as ever, and the comedy element caused much merriment. The "miracle" attachment to the prop boat used in the opening of the acts set a big laugh. Their songs included "There Never Was a Girl Like You" and "Say No, That's All."

Minnie Belmont and William Bramwell, supported by Arthur Lewis and George McLean, made their New appearance in Manhattan last week when they gave the Colonial Public Opinion va. Politics is a truly dramatic play that grips one's attention from curtain to curtain. The ending, as was stated in The Mirror last week, is weak and unnatural, and it would be far better to have the wife die through a stroke of apoplexy or heart failure than to bring in a stroke of lightning, which is very far-fetched. Both of the stars played with every evidence of sincerity, and it is to be regretted that vaudeville audiences do not have the pleasure of witnessing acting of this sort more often. Arthur Lewis gave a most capable performance of the part of the young lawyer and deserves a word of praise there.

Rice and Prevost were seen at the Colonial last week in their familiar and always screamingly laughable Bumpty Bumps. This was their first return to vaudeville since their successful season with the Cohen and Harry Minstrels and the Colonial patrons showed in no small way their gladness at being able to welcome the two comedian acrobats.

At the "Savoy" 22nd Avenue Theatre last week, judging by the Saturday night audience, was very small. The bill was a fine one though, and if there is any possibility of vaudeville paying at this house the attractions presented by Manager Koenig ought to draw the patronage, considering the prices.

On Monday night at the Alhambra, one of the girls with Head's Musical Elephants was injured doing a cart wheel turn as she held to the trunk of one of the beasts. She fell against the back drop and had to be assisted off stage. In a moment or so she returned and went through her feet again—such is the life of the stage.

Bobby North has a lot of new material and his opening novelty-medley on recent popular songs was well liked at the Alhambra last week. A new song, "Bridie Salome Go Home," made a most emphatic hit and received several well merited encores on Monday night.

Following the Vassar Girls, there ensued a stage walk of nearly five minutes on Monday night, before the curtain and stage. It was a poor show. A dinner service in the number of the preceding act would have prevented this. Mr. Howard rendered some of the songs popular about a dozen years ago, to the evident enjoyment of his audience. "It's Just the Same Old Story," "Oh, Gee! Be Sweet to Me, Kid," and "Love Me All the Time" were also well liked. Miss Laugill was as sweet and as drowsy as ever and it is to be hoped that this clever pair of players will remain together for many seasons.

For Rooney's latest production, Hotel Laughlin, was seen for the first time in Manhattan, when it was presented at the Alhambra last week. The dancing numbers are exceptionally well conceived, and considering the smallness of the chorus, are most effectively carried out. "Parts I've Played"—which by the way, is one of the cleverest comic songs heard recently, was most capably rendered by Benjamin Gershwin. Musically and also from a viewpoint of costuming, the production is sufficiently pretentious to please the most noted vaudeville-goer.

The Vassar Girls were again a musical treat when

they appeared at the Alhambra, last week, the opening with such grace, daintiness, clarity, crispness with mute attachment and the bows, being most effective and harmonious. The closing electrical bullet was again applauded. An innumerable stage walk between scenes should be eliminated.

In their new act, The Lawn Fete, Clifford and Burke have much fresh material that contains real fun. Both comedians work with a vim and the result is that the good points "land."

Upon a quiet note the good points "land."

Alhambra.—Shrode and Mulvey opened with Nina Gordon, Musical Elephants, Bobby North, Head's Laughing, the Tennesseans, New York, the Vassar Girls, Anna Laughlin and Joseph E. Edward, and Our Boys in Blue to follow. Business, judging by the Monday night audience, is keeping up, and the theatre is as popular as ever with the Harlequins. Treasurer Harry S. Holmes is kept busy, and that is what really counts.

KRITH AND PROCTOR'S FIFTH AVENUE.—The bill at this house last week opened with the Picquays, in their next athletic turn, followed by the Dixon Brothers, with their grotesque make-ups and pleasing music. Then came Isobel Butler and Edward Bassett in a clever ice skating exhibition; Morgan Wallace in Trimmed, Mullion and Corelli, one of the funniest and one of the most popular acts in vaudeville; Joseph Smith and Louis Alexander, K. H. Miller's Old Folks, which will be given over every evening under New Acts; Clifford and Burke in a funny backface act; Charmin in her trapeze feats, and then the moving pictures.

BLANTON'S LINCOLN SQUARE.—The Cardowine Sisters opened last week's bill with their character dances. Then came William Robbie with illustrated songs; Willie Hale, juggling cleverly; Lottie Burke and Raymond Finlay in a bright little burlesque of vaudeville shortcomings; Charles J. Ross in Mabel Fenton's funny monologue, Chuckles; Eugenie Torre, who sang well to please the New York "Journal" newsboys; "theatre party" in the gallery Tuesday night; Edmund Irving and Michel Hackney in The King and the Queen; Campbell and Carter in a funny comedy act; Eddie Murphy riding; Ward Brothers, John C. Rice and Sally Cohen; Cliff Gordon, the Three Satyrons, and the Biographer.

AMERICAN MUSIC HALL.—The bill last week included "Freddie's Dog and Cat" Circus, Minnie Hurst, illustrated songs; Eugene O'Rourke and company; Scott and Whaley, Austin Brothers and company; Willis Holt Wakefield, George Primrose, Harry Fisher and Rose Botti, Jack Lorimer, Clarie Vance, Royal Musical Five, and the Three Brothers Huxley.

COLONIAL.—Capacity business prevailed throughout the week, with H. R. O. in supreme evidence. In fact at the Thursday matinee there was a crowd three and four deep standing in the back of the orchestra. And all to see Vesta Tilley, thus keeping Eddie O'Neill, treasurer, and James Peppard, his assistant, more than busy. Armstrong, Davis and Verner, followed by Will H. Fox, Das Burke and Verner School Girls; Waterbury Brothers and Tenney; Minnie Belmont, William Bramwell and company; Rice and Prevost; Vesta Tilley, Kenney, McGahan and Platt, and Rayne's Bull Terriers.

VICTORIA.—Bella Gordon (see New Acts), Val Trainer and Myrtle Dale (second), followed by McKay and Canfield (see New Acts), Clarie Remaine, Thomas J. Ryan-Richardson company, Eddie Cliff, Avon Comedy Four, Pauline (see New Acts), and pictures of the Marathon race at the Polo Grounds on April 3.

KRITH AND PROCTOR'S 125TH STREET.—Last week's bill didn't contain a dull act and was remarkably evenly balanced. It opened with the Duffin Reddy Troupe, followed in turn by George Lyons and Eddie Parker, the former probably the best harpist now in vaudeville; Kelly and Barrett in The Battle of Two Sons; Katherine Nelson and Elizabeth Otto, Sam Chip and Mary Marble in In Old Edam; Ben Welch, Will H. Murphy and Blanche Nichols in the screamingly funny School of Acting staff; Will H. Fox, A Night on a House Boat, and some amazing moving pictures.

KRITH AND PROCTOR'S 125TH AVENUE.—Marion and Zora, Musical Barron (see New Acts), Conway and Barnes, Josephine Sexton and picks (see New Acts), Frank Parker and company (see New Acts), and Marion and Marion on the Marathon race at the Polo Grounds on April 3.

KRITH AND PROCTOR'S 125TH AVENUE.—Laurence Irving and Michel Hackney (farewell appearance), Campbell and Carter, Scott and Whaley, Two Rosedubs, Brothers De Wyne, Rinaldo, Fischer and Burkhardt, Wilson Brothers and company, Miss Velma, Eddie and Corbin, Blane's Circus, Scott and Evans, Carter.

COLONIAL.—Vesta Tilley (second week); John S. Edwards, Eddie Daly, Mr. and Mrs. Gardner, Crane, Frank Standard and company, The Quartette Four Lukens, Tom Jack Trio, and Eddie Leonard and Gordon Brothers.

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KRITH AND PROCTOR'S FIFTH AVENUE.—Andrew Mack and company, Madame Renz, Lynn Pratt and company, Aeolian Troupe of Cyclists, Bertie Herren, Franco Piper, Valery (vaudeville debut), and Empire City Quartette.

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KRITH AND PROCTOR'S 125TH AVENUE.—Arthur Lewis, Arthur Lanigan and company, Oliver and Dale, Robinson Trio, Sir Cornelius, and illustrated songs.

AT OTHER HOUSES.

DEWEY.—Last week: The Spirit of '76 (see New Acts), Jingle Town (see New Acts), Nick Murphy, Jimmie Coakley, Parker and Shaw, and Dancing Demos.

MANHATTAN.—Last week: May Florence Linder sang "Monkey Honeymoon" and "If the Wind Had Only Blown the Other Way"; Kelly's Kids, Kilpatrick, Smith and Emerson (see New Acts), and the Rogers were the others.

FOURTH STREET.—Conrad and Ricardo, Echel and Dupree, La Rose Brothers, Burgos and Clara, Romaine Trio, and Jack Driscoll was last week's bill.

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WILLA HOLT WAKEFIELD CANCELS.

Willa Holt Wakefield was forced to give up the struggle on Saturday, April 10, and has canceled the balance of her engagement with the William Morris office until such time as her physician will allow her to resume her work. For the past week she has had her physician in constant attendance upon her often accompanying her to the theatre in case of immediate need. All last week it was seen that the sufferer ought not to be allowed to play, but she insisted upon doing so rather than disappoint her audience, and was permitted to complete the week with the distinct understanding that a rest be taken until leave be given her to resume the strain of two performances a day.

MORRIS SECURES TWO HOUSES.

William Morris, Inc., has secured the Miles Theatre, Minneapolis, and the Dominion Theatre, Winnipeg. The former is scheduled to open next week, April 10, presenting a bill of thirteen acts, similar to those now being presented in the other Morris houses. The date of the Dominion's opening under Morris management is not announced.

MAGICIANS TO ENTERTAIN.

At the Berkley Theatre on next Thursday, April 18, the Society of American Magicians will give an entertainment for the purpose of raising money for a new club house. Leading magicians will perform some of their latest feats of magic.

"RUBE" WADDELL IN VAUDEVILLE.

"Rube" Waddell, the baseball player, has taken the lead of Mike Donlin and has entered the vaudeville field. He opened at the American Theatre in St. Louis yesterday, Monday, April 12.

The Vassar Girls were again a musical treat when

COMEDY CLUB BENEFIT PLEASE.

One of the Most Entertaining Affairs of the Season
Passes Off Without a Hitch.

The much heralded "Comedy Night" at the Broadway Theatre on Easter Sunday night has been written upon the pages of theatrical history. Although, as is usual with all benefits, all of those advertised upon the programme did not appear, so many did that the entertainment proved one of the most enjoyable of the year. The orchestra was only partly filled and the balcony and gallery were rather empty of spectators. The price of admission was the price of admission. Two dollars is a bit too much to ask of the public on such occasions. As it was, however, the club netted a good sum and the benefit was a pronounced success from every standpoint.

At eight thirty the "Harmonies"eller Major (Class of 1899), under the leadership of John V. Stanford, played the overture. Pauline, the hypnotist, then announced the programme at the official announcement of the evening. The Boys' Marionettes and of thirty-two pieces were the first on the bill, followed by "The American Patrol" and another march selection, with the ability and execution of musicians of far greater experience and years, and the applause proved the youngsters to be one of the big hits of the entire entertainment. Eddie Cliff came second, giving his regular act in almost its entirety, and his dancing and singing were highly enjoyed. Eddie Clark then gave his familiar racket in "tout" the thunder and lightning effects off stage assisting in the effective close of this over welcome character bit. "Singin' the Garden of Dreams" and "Won't Come Down from That Big Fig Tree?" May Skirt placed in fourth position. Bobby North followed her, working without his arms made up, but giving his greatest monologue and songs. He received a warm welcome upon his entrance and was given a very generous "hand" at his close. Next came Mildred Holland and company in the quarrel scene from The School for Scandal. Her support included W. H. Pendleton as Sir Peter and Blanche Cornwall as Maria. All appeared in costume. Miss Holland was tendered a hearty reception upon her entrance and the act pleased fairly well. Tom Moore made a very creditable hit shouting "oom" songs in his selection, including "I'm Thinking of You," "White," "I Get Mine in the Street," "Daydreams," "Take No Chances at Night," which were exceptionally funny, and Mr. Moore's peculiarly adaptable voice for this sort of songs made them far more enjoyable than they would have been otherwise. Will Croesy then came forward and told a number of very good short stories, some new and some old, but all of them were very pleasing, and Mr. Croesy's dry, humorous way of delivering them caused much hilarity. Charlotte Townsend and company followed Miss Moore, presenting The Troubles of Two Working Girls, which was a terrific hit. In the last number of the evening, "Take No Chances at Night," which were exceptionally funny, and Mr. Moore's peculiarly adaptable voice for this sort of songs made them far more enjoyable than they would have been otherwise. Will Croesy then came forward and told a number of very good short stories, some new and some old, but all of them were very pleasing, and Mr. Croesy's dry, humorous way of delivering them caused much hilarity. Charlotte Townsend and company followed Miss Moore, presenting The Troubles of Two Working Girls, which was a terrific hit. In the last number of the evening, "Take No Chances at Night," which were exceptionally funny, and Mr. Moore's peculiarly adaptable voice for this sort of songs made them far more enjoyable than they would have been otherwise. Will Croesy then came forward and told a number of very good short stories, some new and some old, but all of them were very pleasing, and Mr. Croesy's dry, humorous way of delivering them caused much hilarity.

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Clifford and Burke—K. and P. 125th St., N. Y. C.

Clore, Raymond—Unique, Minneapolis, Minn.

Ciro and Rochelle—Howard, Boston.

Cookley and McBride—Greenpoint, Brooklyn.

Cox and Boyd—Orpheum, Butte, Mont.

Coyne, Mr. and Mrs. Francis—Orpheum, Kansas City.

Collins and Brown—Orpheum, Portland, Ore.

Collyer Comedy Four—Orpheum, Boston.

Conley, Annie and Eddie—Grand, Pittsburgh.

Conroy and Le Maire—Shubert, Utica, N. Y. Keith's, Phila., 19-24.

Cooper and Brown—Olympic, Chicago.

Cooper and Robinson—Columbia, St. Louis.

Cooper, Leo—Rivoli, Winona, Minn.

Connally, Six-Kennedy's, N. Y. C.

Cronin, Mr. and Mrs. Gordon—Colonial, N. Y. C.

CRESSY, WILL H. AND BLANCHE DAYNE—Hammerstein's, N. Y. C., Greenpoint, Brooklyn, 19-24.

Crolius, Dick—Orpheum, Minneapolis, Minn., Orpheum, Omaha, Neb., 19-24.

Crouch and Welch—Shea's, Buffalo, N. Y.

Cullen, James H.—Orpheum, Oakland, Calif., 19-24.

Cunningham and Marion—Empire, Paterson, N. J., Colonial, Newark, N. J., 19-24.

Curtis, Sam—Grand, Baltimore.

Curtis, Six Musical—Hammerstein's, N. Y. C.

Dagwell, Natalie and Eddie—Poli's, Worcester, Mass.

Dalton, Marie—Keith's, Boston.

Dalton, Lulu and Harry—Family, Mahanoy City, Pa.

Daly, Lizzie—Maj., Des Moines, Ia.

Daly, Vinie—Colonial, N. Y. C.

Daly's Country Choir—Maj., Denver, Colo.

Damm Bros.—Grand, Pittsburgh.

Darrow, Mr. and Mrs. Starke—Temple, Ft. Wayne, Ind.

Deacon, George—Orpheum, Detroit, Mich.

Devon, Hubert—Grand, Niagara Falls, N. Y., Bijou, Bradford, Pa., 19-24.

Devilla and Edward—Auditorium, Lynn, Mass., Hathaway's, New Bedford, 19-24.

Davis, Hal—Chase's, Washington.

Davis, Harry A.—Family, Iowa City, Ia.

Davis, Josephine—Hathaway's, Lowell, Mass.

Day, Carita—Maj., Chapo.

De Die, Mile—Columbia, St. Louis.

De Lape Sisters—Orpheum, St. Paul, Minn.

De Lave—Maryland, Boston.

De Leon—Orpheum, Chicago.

De Wynn, Eva—Lincoln Sq., N. Y. C.

Dense, Sydney—Grand, Pittsburgh.

Dobson and Gandy—Grand, Portland, Ore.

Dolphine and DuBoise—Maj., Johnstown, Pa.

Domingo, Joe—Family, Williamsport, Pa., Monett, Elizabethtown, N. Y., 19-24.

DOROTHY SISTERS—Bennett's, Hamilton, Can.

Dolores, Angelia—Orpheum, Seattle, Wash., Orpheum, Port

Doris and Dorothy—Orpheum, Ft. Wayne, Ind.

Douglas, Anna—Orpheum, Toronto, Can.

Dougherty and Russell—Maj., Saginaw, Mich.

Dow, Dorothy—Olympic, Chapo., Orpheum, Butte, Mont., 19-24.

Du Bell, Eva—Shea's, Toronto, Can.

Dunbar and Fisher—Harvard, Chapo.

Dundee, Fannie—Orpheum, Oakdale, Chapo.

Dunlap, Adeline—Orpheum, Montreal, Can.

Durant, Robert and Regis—Orpheum, Altoona, Pa., Maj., Johnstown, 19-24.

Duchard and Gorde—Temple, Grand Rapids, Mich., Maj., Kalamazoo, 19-24.

Elkarts—Star, Seattle, Wash.

El Gato—Poli's, Springfield, Mass.

Elkin and Linton—Empire, Spokane, Wash.

Elkiss and Linda—Empire, Chicago.

Elly, Frank J.—Colonial, Lawrence, Mass.

Elfingen, Julian—Orpheum, Boston.

Emmett, Grace—Keith's, Cleveland, O., Shea's, Buffalo, N. Y., 19-24.

Emmett, Mr. and Mrs. Hugh J.—Poli's, Worcester.

Empire City Quartette—K. and P. 5th Ave., N. Y. C.

Empire Comedy Four—Poli's, Scranton, Pa.

End, Fred—Orpheum, Chapo., Springfield, Pa.

Engel, Barbara—Orpheum, Reading, Pa.

Eringer, Mabel E.—Tropicana, Ft. Wayne, Ind.

Eusebaldo Sisters—Palais d'Or, Brussels, Belgium, 19-24.

Evens, Chas. R.—Bennett's, Montreal, Can.

Evens and Lee—Bennett's, Montreal, Can.

Evin, Liane—American, St. Louis.

Falls, Billy A.—Tish, O., Orpheum, Newark, 19-24.

Fay, Anna—Bennett's, Montreal, Can.

Fay, Eddie—Lyrics, Chapo.

Fay, Eddie—Orpheum, Seattle, Wash.

Feldman, Pauline—Orpheum, Boston, O.

Feldman and Lewis—Orpheum, Boston, O.

Feldman and Poli's—Orpheum, Boston, O.

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Feldman and Poli's—Orpheum, Newark, 19-24.

Feldman and Poli's—Orpheum, Toledo, Ohio, 19-24.

Feldman and Poli's—Orpheum, Johnstown, Pa., Maj., Chapo., 19-24.

Feldman and Poli's—Orpheum, Newark, N. J., Maj., Chapo., 19-24.

Feldman and Poli's—Orpheum, Worcester, 19-24.

Gardner, Georgia—Quince, San Diego, Calif., 19-24.

Gartlie, Eva—American, St. Louis.

Gaston and Green—Mary Anderson, Louisville, Ky.

Gavarro and His Band—Grand, Pittsburgh, Keith's, Cleveland, O., 19-24.

Gibson and Dale—Kenny's, American, Soda, Buffalo, N. Y., 19-24.

Gilmore, Bert—Orpheum, Salt Lake City, U.

Goodfellow and Vito—Empire, Hoboken, N. J., Maj., Chapo., 19-24.

Gordon, Pauline—Orpheum, Spokane, Wash., Orpheum, Portland, 19-24.

Gordon, Pauline—Orpheum, Salt Lake City, U.

Gordon and Maxine—Orpheum, Salt Lake City, U.

THE MOVING PICTURE FIELD

REVIEWS OF NEW FILMS.

UNUSUALLY LARGE NUMBER OF HIGH CLASS FEATURE SUBJECTS LAST WEEK.

Vitagraph's Two Napoleon Reds Make Decided Improvement.—*The Kiss of Judas*, an impressive subject—The *Kalem "Yellowstone Park"* Pictures the Best Scene Production in Many Months—*Irony and Saliq Also Score.*

Vercingetorix, Gaul's Hero (Pathé, April 8).—This film is a beautifully colored historical subject, done on an elaborate scale, with several hundred people, a mammoth setting of a Roman amphitheatre, an outdoor scene representing with faith and detail the headquarters of Caesar's army at Gaul, and scenes showing the barbarian's home, and the battle outside the walls of Alba. *Vercingetorix* will be remembered, as well as a revolution among the Romans which was subdued by Caesar. *Vercingetorix* being made prominent and serving as the chief feature of Caesar's triumph on his return to Rome, the barbarians being put to death after the festivity. To give interest to the historic spectacles, the producers of the film have introduced a vague love story, based on the desire of a rival of *Vercingetorix* to wed the maiden who became the wife of the barbarian leader. The rival, in revenge, turns traitor to his people, guides the Romans to their victory. The fall of Alba, though picturesque as a picture, is obscure as to action, and the scene of the final amphitheatre, though magnificent, is a stage setting, failing when it comes to the actual cross owing to the impossibility of showing the horses in rapid motion.

Schneeböck's Revenge (Pathé, April 8).—This is an amusing little "comic" falling of a schoolboy who is sent home by the schoolmaster with a note to his parents advising them what a bad boy he has been. Father, mother, grandparents and all the relatives take turns at cuffing the little fellow, and in revenge he daubs the seats of all the chairs with glue, with results that may be imagined.

The Road to the Heart (Biograph, April 8).—A wife was once asked how to manage a husband and her reply was, "Feed the brute." In this picture the brute is first starved to make the feeding more welcome. The father of a girl living on the Mexican border refuses to permit her to wed a young man whom she loves. She forgoes the parental roof and her mother goes with her to the home of the young man. The stubborn father tries to keep her alone, but the new Chinese boy proves a failure, the female servant a pest and the cowboy a horrid menace, especially when he forces the poor girl to eat the beefsteak he has cooked, and to say he likes it. In the end the mother, daughter and lover are living on the far side of the land. To these comes the good-natured father, properly subdued and willing to forgive and consent if only he can get something to eat. The picture is well acted and staged, and is in all respects a pleasing and interesting comedy.

Trying to Get Arrested (Biograph, April 8).—We might, perhaps, have been better pleased with this "comic" if we had not seen a previous Pathé subject based on a similar idea and produced with more telling effect. Nevertheless, the picture is laughable and goes well. A tramp, unsuccessful in beggary, determines to get arrested. He kicks a policeman who is talking to a girl and who is so attracted to the occupation that he refuses to be bothered. He steals a bundle from a woman, but the police follow the wrong man. He assaults a clergyman and the police arrest the victim. Finally he decides to go to work, and just at that interesting moment he is arrested.

The Master of Black Rock (Lubin, April 8).—The opening scenes of this picture are difficult to follow. A reception is taking place in a wealthy man's house and a young woman is introduced to a man. The scene changes and another man gets down on his knees to the woman, but we are in the dark as to what is taking place until a year later, we see the woman married to the man to whom she had been introduced. Then suddenly we learn through a dropped note, managed very clumsily, that he is really a bandit leading a double life. With a gang of stage outlaws, garbed in opera-bouffe costume, he holds up a party of tourists who are sightseeing, and we are able to conclude that the scene must be located somewhere in Southern America. During the hold-up the wife, now oddly dressed in peasant costume, runs away on her own, but appears to accomplish nothing except to get herself into trouble, for we never see her locked up in an old building by her robbing husband, who, before leaving her, chews the leaf of a book to show us that he has left her nothing else to eat. Our astonishment at this original bit of business is only equalled by our wonder why the poor woman doesn't force her way out of her prison with a hairpin, for we have no difficulty in seeing that the walls are canvas, and we presently discover that the ponderous door that hangs here is also a sham, made of quarter-inch material. She writes a note to her former suitor, and writes it with her own blood. Then she tears the note out of the window. People are passing beneath in considerable number and we wonder again why she did not let out a good yell. It would surely have brought her assistance. The lover comes and, with a huge crowbar and tremendous exertion, smashes the frail door and she is rescued. In the last scene the husband is at a reception when he is confronted with his wife and arrested. Surely the Lubin Company can give us better stories than this. More judgment in the selection of subjects and more careful and intelligent stage-management in the Lubin producing department would help.

The Riviera (Gaumont, April 8).—Scenes along the Riviera are fairly interesting, particularly the seascapes views, which have considerable scenic beauty.

The Prodigal Daughter (Gaumont, April 8).—There is a distinctly French flavor to this story, but as it appears to end with propriety it is acceptable. The daughter of a fisherman elopes with a wealthy young man, who woes her with a glass of wine and dresses her up in fashion, and later they wander back to the old home and she finds her father has become insane, but he recovers his reason when he sees his daughter and all are happily reconciled. The acting is good and the scenes are interesting and picturesque.

Napoleon Bonaparte and Empress Josephine (Vitagraph, April 8).—This notable subject, being the first of a series of two reels dealing with incidents in the career of Napoleon, is by far the best dramatic work in every respect we have ever seen from the Vitagraph studio. It places the Vitagraph production where it belongs in the front rank of the world's motion pictures, approximately on a par with Pathé's "film d'art." There is none of the hasty action which has marred so many previous Vitagraph subjects, but each character moves with natural feeling and effective restraint that distinguishes the high-class actor from the melodramatic. The scenes include the introduction of Napoleon to Josephine; Napoleon's departure for the Italian campaign; the crowning of Napoleon and Josephine as emperor and empress; his longing for an heir and decision to secure a divorce; the proclamation of divorce; the parting of Napoleon and Josephine, and her meditation and the separation. The work of Mr. Humphreys as Napoleon is especially noteworthy. His settings and costumes are in harmony with the high character of the entire production.

Unappreciated Genius (Edison, April 8).—With a little more intelligent handling there might have been a funny "comic" in this picture. An author is supposed to be turning out reams of manuscript, but we are only able to guess from the title what he is doing. His work appears more like Chinese writing on rolls of wallpaper, and in fact we see a paper hanger trying to paste it on the wall. This is one of the ways we are made to understand that this particular kind of genius is unappreciated. The author's notes and staffs bundles of manuscript, etc., lie on the bed and pillows and the author goes to sleep on them, where we hope he will continue to repose till the crack of doom. There are other incidents in the picture, such as the discovery of a bedding, whose genius also appears to be unappreciated, but we refrain from going into particulars.

Father's First Half Holiday (Edison, April 8).—There are a number of funny incidents in this picture, but they are mixed up with a number which are not so funny and which have no logical part to the story. It is to be hoped that the Edison producer will some day realize that a good comedy idea can be told best by presenting it logically, sticking logically to the theme and not trying to drag in irrelevant incidents, which might go all right in stage farce but which are lost in pantomime. Father is about to take his wife and boy to the station, but there is an old store to take down, and he spills the cost in her powder box and in his coat and gets it well distributed over himself. He does a lot of other things, the most of them foolish and irrelevant, and the picture ends with the old effect of pantomime, and we therefore feel that the old effect of pantomime still should have been extremely funny if properly and naturally worked up. When the wife

powders her face and the boy puts on his coat there were opportunities for comedy that were only faintly realized.

A Tale of the West (Munay, April 7).—The Munay producing company which has been operating in the Far West has given us in this picture another excellent Western story of novel idea, thrillingly told and at the same time consistently constructed. A young cowhand receives by mail an appeal from his mother for \$500 to pay off a mortgage on her little home while she is about to lose it. He has no money, and especially fails to borrow from his acquaintances. Half-crushed by his despair he steals a number of horses and sells them for \$500, knowing that he will be caught and hung, but ready to pay the penalty if he can only send it to his mother the money she needs. He is pursued in an exciting horseback chase, but he gets back safe to his cabin and incloses the money in a letter to his mother before his pursuers reach him. Then he gives himself up. But his sweetheart finds his mother's letter, divines the situation. The hearts of the cowboys are won by the appeal, and they release their prisoner, taking up the collection to replace the \$500.

Inviting the Boss for Dinner (Urban-Eclipse, April 7).—This is a fairly good comedy picture, acted with some spirit. A man and wife with an awkward servant are about to entertain their man's employer for dinner. They have incurred trouble in teaching the servant how to act, and after they have paid her extra to remedy this, they receive a note from the employer, saying he will not be present.

On the Banks of the Precipice (Urban-Eclipse, April 7).—There is quite a thrilling situation in this story in which the treachery of a rival suitor for a girl's hand is not brought out as strongly as it should be. The girl, the two lovers, and the girl's parents are mountain climbing in a picturesque and dangerous spot when the favored lover in a hurry for a mountain flower, falls racing on a shelving rock. The guides are rescuing him with ropes when the rival attempts not bravely enough to cut the rope, but the girl discovers the intention and prevents the guides from doing so. The girl's parents support the claims of the casually lover and send him off about his business and accent their daughter's choice.

The Kiss of Judas (Pathé, April 7).—This notable picture is the fourth of the celebrated film d'art series of Pathé Frères, but, except for the high character of the subject, we do not think it equals the others. True, it is most impressively acted by the distinguished French players employed, but the settings are not as well done as previous film d'art and in other respects it lacks dramatic force. However, if we had never seen the previous subjects in this series we would, perhaps, have pronounced it an unexcelled masterpiece, which goes to show what a powerful impression Pathé Frères have made with their film d'art class of pictures. Motion picture pantomime is, indeed, deeply indebted to this enterprising French firm for the impetus it has given to better picture acting the world over.

A Rueful Home (Biograph, April 8).—Remembering in theme Pathé's *The Hand*, and strongly appealing in its power of acting, this picture is one of the most effective ever produced by the Biograph Company. A gentleman burglar robs a safe in a lady's house and she discovers him as he is about to depart. Thinking to deceive her, he pretends to be a belated guest, but she observes the open safe and bravely contrives to detain him by playing on with enticing smiles until she can secure a longing for aid. The police arrive just in time. The picture should have been the logical climax, but there is another scene showing the woman in rather obscurely acted hysterics. The picture is superbly mounted.

Schneider's Anti-Noise Crusade (Biograph, April 8).—We discover at the opening of this picture that Schneider is our old friend Jones, made up as a German, and we find later that the comedy is of the "Jones" class. We are, therefore, impelled to ask why he was not allowed to remain in his original character. The story is quite amusing and well worked up, not alone by "Schneider," but also by the other participants. "Schneider," in trying to write a speech he is soon to deliver, is annoyed by a series of noises made by his nephew on a clarionet, by a phonograph, by his wife playing on a violin and by a parrot. He is still laboring on his speech late at night when burglars arrive and gather up all the articles by which he has been concealed. With a big revolver Schneider drives the burglars out when he discovers their booty. His heart is filled with joy. He not only gaily turns over the safe to them, but pays a bonus in money, embraces one of them and helps him out of the window.

Forecastle Tom (Lubin, April 8).—There is a pathetic ending to this picture that is not bad, but the rest of the subject is weak, poorly acted and inconsistent. "Tom's" girl has flirted with another fellow and he determines to go to sea for which we cannot blame him, having in mind the painful impression the girl makes on an Andrew. "Tom" packs his "35-cent 'Sal'" trunk and enlists on a ship-of-war. Think of that—a theatrical trunk on board a ship! Then we see him sleeping in a \$3.25 net hammock from Wanamaker's store, supposed to be hung in the forecastle. He dreams of "her" instead of being thankful he is away from her, and wakes up to write her a letter which he puts in a bottle and throws overboard. Afterwards he is killed by an explosion, "she" gives the letter and describes his memory for the rest of her life.

The Escaped Melody (Lubin, April 8).—We have a fairly good class idea in this picture based on the supposed experience of a musical composer who is unable to recall a certain melody that he had previously invented. As he walks along the street the melody comes back to him, and in his joy he commences to dance, sing and beat time, knocking into people and creating and having on such recurrence of the trouble.

Brother Against Brother (Selig, April 8).—There is no question but that the Selig Company is considerably improving in the finished character of its work. This picture is an excellent illustration of the truth of the foregoing statement. As a great war picture with realistic battle scenes, it has been surpassed by previous Selig work along the same line, although we must not be underrating as saying that the war scenes are inadequate. They are big and convincing, but the story is also quite clear, strong and smoothly constructed, which previous Selig war pictures lacked. Above all, the action is of a higher class in those parts where dramatic work is possible. Two brothers at the opening of the Rebellion. One becomes a Confederate, the other a Union soldier. The Confederate is captured and the Union brother helps him to escape just as he is being condemned to death as a spy. Later the two meet again on the battlefield, the Confederate dying in the arms of the other. After the war the surviving brother returns to the family from whom he had been estranged and is reconciled to them.

Yellowstone Park (Edison, April 8).—After seeing this remarkable series illustrating views in Yellowstone Park, our greatest wonder is that it has never before occurred to an American producing company to put a similar film in circulation. It is the most interesting subject of the scenic class we have ever seen, and the applause with which it is received by moving picture audiences is proof that its publication is appreciated. The motion views of the geysers and other points of interest in the Yellowstone country are so far superior to still pictures of the same locations as to leave no room for comparison. The Keith and Proctor houses, where The Munay reviewers witnessed the film, did not use the excellent lecture furnished by the Kalem Company, and this omission, we think, was a mistake.

Napoleon Bonaparte and Empress Josephine (Vitagraph, April 8).—This notable subject, being the first of a series of two reels dealing with incidents in the career of Napoleon, is by far the best dramatic work in every respect we have ever seen from the Vitagraph studio. It places the Vitagraph production where it belongs in the front rank of the world's motion pictures, approximately on a par with Pathé's "film d'art." There is none of the hasty action which has marred so many previous Vitagraph subjects, but each character moves with natural feeling and effective restraint that distinguishes the high-class actor from the melodramatic.

The scenes include the introduction of Napoleon to Josephine; Napoleon's departure for the Italian campaign; the crowning of Napoleon and Josephine as emperor and empress; his longing for an heir and decision to secure a divorce; the proclamation of divorce; the parting of Napoleon and Josephine, and her meditation and the separation. The work of Mr. Humphreys as Napoleon is especially noteworthy. His settings and costumes are in harmony with the high character of the entire production.

An Any Port in a Storm (Kalem, April 8).—The Kalem Company very sediously give us comedy, but if it can always do as well as in this short subject, and one other we recently reviewed, we can only express regret that we do not see more humorous work from this source. Any Port in a Storm is a little gem of comic film work. Six or eight tramps come after another jump into the same barrel until all have disappeared. When the last farmer with his gun has come along, the tramps, one at a time, can jump out of the barrel and make off. The illustrations are irresistibly funny.

A Cup of Tea and She Edison (Edison, April 8).—The subject is trite, having been done in one form or another by several producers recently, but it is nevertheless a good picture and reflects credit on the Edison players. For once they have succeeded in telling a story clearly and smoothly. It is true that the story could have been given with more effect if some of the scenes had not been too obviously designed to make the picture occupy a full reel, but we do not feel inclined to criticize too sharply on this point. Clear and interesting work from the Edison studio is so welcome that we can afford to overlook minor defects. The mother of a young man begs his sweetheart, an artist's model, to give him up. The model consents and so condemns herself at a Bohemian dance that he becomes disgusted and forsakes her. Five years later she is a scrubwoman and finds herself in his business office, where he has her portrait concealed on the wall behind his desk door. Her question over the discovery is well shown, but she keeps her secret and he well, though her by without reservation.

Contemptible Thief (Pathé, April 8).—There is one error in this picture that we do not quite follow. It is in a drinking place where a young man

has fallen among evil companions. An old fellow comes in with a picture which he exhibits to the crowd, but we fail to see in the incident any connection with the story. Otherwise the subject is interesting and probably well timed. The young man joins a mob in raiding a church, but the priest disarms them and causes the arrest of the crook, at the same time shielding the young man whose penitence induces the priest to give him a chance to retrieve himself.

Moscow Cloud in Snow (Pathé, April 9).—Winter scenes in this old Russian city are quite interesting and are well shown in this scenic subject.

Napoleon, the Man of Destiny (Vitagraph, April 10).—In a previous review in this issue of *This Mirror* we gave the first of the Vitagraph's Napoleon subjects. The strong strains bestowed on that film may be repeated in reference to this one, although the two are not alike in the manner of handling. In the first film we see Napoleon's domestic tragedy, his love for Josephine and their divorce. In this picture we see him at the end of his career meditating over his victories in war, his invasion of Egypt, and his final downfall. The great scenes of his life are in review before him, and we can see in the future his lonely exile on Saint Helena. The battle scenes of Marengo, Austerlitz, Jena, Friedland and Waterloo are masterpieces of motion picture art and are obviously based on authentic paintings and descriptions. The picture was warmly applauded at the Union Square and other houses, proving that motion picture audiences appreciate the highest class productions. One point to be criticised must not be overlooked. In some of the battle scenes another actor has been substituted for Mr. Henklein, and the substitute carries off the part very well, but the difference in the two faces is too marked to escape notice.

Honesty Is the Best Policy (Pathé, April 10).—This picture was originally called *Theodore Years To Be a Tough*, but out of deference to the so-called Censorship Committee, the title was changed. We think to its advantage. It is a funny story of a youth who forsook honest toil to join a pair of crooks, but he is glad to go back to the workbench. The different episodes are cleverly carried

MOTION PICTURE LEGISLATION.

The Anti-Catloid Bill Not Likely to Be Reported—Children Bill Passes Assembly.

The news converged exclusively in *This Mirror* last week that a bill had been introduced in the Senate and Assembly at Albany making it a misdemeanor to use catloid motion picture film in the State of New York cause wide complaint among picture circles throughout the country, and resulted in prompt activity on the part of the Patents Company to have the injustice of such a measure properly brought before the Legislature. A request for a hearing in opposition to the bill was made, and the welcome information was elicited that there is hardly a possibility of the bill being reported at this session. In a letter addressed to Chester Burnett, the publicity agent of the Patents Company, Charles F. Murphy, of the Assembly wrote:

"Your letter of the 5th in opposition to Assembly Bill No. 1000 by Mr. Gaughan is at hand, and I am of opinion of having a hearing on this bill this evening as the work of the Cedes Committee comes on Wednesday of this week. The Committee on Rules takes charge. I hardly think the bill will be reported from the Rules Committee."

The Assembly bill prohibiting the admission of children under 16 years of age to moving picture performances, unless accompanied by parents or guardians, was passed, 94 to 17, by the Assembly April 7, and now goes to the Senate.

The Albany Common Council passed a similar measure April 8.

SIX-DAY LICENSES UNDECIDED.

The injunction sought by the William Fox amusement company to restrain the Mayor for enforcing his "six-day license" plan was argued before Justice Carr Friday. Decision was reserved, the court directing the lawyers to submit briefs.

PATHE FILMS DART.

The next film d'art of the Pathé Company will be *La Tosca*, and it is said that it is a remarkably powerful production. The Pathé Company also announces that the reduction of about 50 per cent. has been made in the extra charge placed on colored film.

LICENSED FILM RELEASES.

April 12. (Bio.) The Winning Coat. Drama.	707 ft.
" (Bio.) A Sound Sleep. Comedy.	214 ft.
" (Pathé) Moonstruck. Colored. Comedy.	711 ft.
12. (Pathé) Frankie the Mischiefous Kid. Comedy.	289 ft.
12. (Lubin) Curse of Gold. Drama.	740 ft.
12. (Lubin) My Friend Mr. Dummy. Comedy.	260 ft.
13. (Vita) Marriage of Convenience. Drama.	550 ft.
12. (Vita) A Tax on Bachelor. Com.	205 ft.
12. (Gaumont) (Klein) Charlie Forced to Find a Job. Comedy.	280 ft.
12. (Gaumont) (Klein) In the Limelight. Comedy.	280 ft.
13. (Edison) The Interrupted Joy Ride. Comedy.	280 ft.
12. (Edison) The Other Fellow. Drama.	280 ft.</

MOTION PICTURE PATENTS COMPANY

80 FIFTH AVENUE, NEW YORK CITY

EXHIBITORS' ROYALTIES

To facilitate the collection of exhibitors' royalties and for the convenience of exhibitors and rental Exchanges, this Company, after consulting many prominent exhibitors and rental Exchanges, has concluded to carry into effect its original intention to make the rental Exchanges its agents to receive exhibitors' royalties.

On and after **Monday, May 3, 1909**, the royalty of each exhibitor will be payable weekly in advance to the rental Exchange from which the exhibitor receives service. The rental Exchange will forward the royalties to this Company and this Company will promptly mail receipts for royalties to the exhibitors.

Motion Picture Patents Company

LYMAN TWINS (Charles O'Conor); Louise Booth
Co., Mrs. W. V. Vinton, 19-24.
MADIAN MUSICALS (Cork MacPherson, mgr.):
Milwaukee, W. 12-18.

MANHATTAN OPERA (Robert Kauer, mgr.): New-

ark, P. O. 19-24—Indefinite.

MARKING MARK (Gus Murray, mgr.): Missoula,
Mont., 11-12; Great Falls 14; Livingston 20; Anaconda
15, 16-18; Billings 18; Helena 19; Billings 20; Bill-
ings 21; Glendale 22; Valley City
22; Chico 24.

MASS NEW HUSBAND (Central; Harry Scott
Co., prop.; George Fletcher, mgr.): Bowling Green
12; Alma 14; Goshen 15; Belling 16;
Lima 17; Marion 18; Big Rapids 19; Reed City
20; Manistee 21; Traverse City 22; East Jordan 23;
Charlevoix 24.

MASS NEW HUSBAND (Northern; Harry Scott
Co., prop.; Nat Phillips, mgr.): Ellsworth, Minn.,
12; Lovers 14; Jackson 15; Farmington 16; Winne-
bago 17; Blue Earth 18; Altona 19; Britt 21;
Oconto 22; Anamosa 23.

MASS NEW HUSBAND (Western; Harry Scott
Co., prop.; C. E. Bradford, mgr.): Alexa, Ia., 14;
Altoona 15; Wyoming 16; Geneva 17; Moline 18;
Crawfordsville 19; Galesburg 20; Princeton 21; Spring Valley
22; Rockford 23; Ottawa 24.

MCADDEN'S PLATE (Barlow and Whowell, mgr.):
Paterson, N. J., 12-14; Chester, Pa., 15-17; Wash-
ington, D. C., 18-24.

MERRY WIDOW (Southern; Henry W. Savage,
mgr.): Milwaukee, Wis., 11-17; Minneapolis, Minn.,
18-24; Chicago, Ill., 25—Indefinite.

MERRY WIDOW (Henry W. Savage, mgr.): Cin-
cinnati, O., 12-17; Columbus 18-21; Indianapolis,
Ind., 22-24.

MIMICO WORLD (Sam S. and Lee Shubert, Inc.,
prop.): Buffalo, N. Y., 12-17.

MISS PRITCHARD (Geo. C. Patrick, mgr.): Man-
chester, N. H., 15-17.

MONTGOMERY AND STONE (C. R. Dillingham,
mgr.): Chicago, Ill., 4-24.

KELLYWEEDS AND THEIR BABY (Leffler-Barton
Co., mgr.): New York city March 23—Indefinite.

POWERS, JAMES T. (Sam S. and Lee Shubert, Inc.,
mgr.): New York city Feb. 11—Indefinite.

PRINCE OF TO-NIGHT (Mort. H. Singer, mgr.):
Chicago, Ill., 8—Indefinite.

PAINTER'S MUSICAL COMEDY: San Francisco, Cal.,
March 1—Indefinite.

QUEEN OF THE MOULIN ROUGE (Thomas Ryley,
mgr.): New York city Dec. 7—Indefinite.

RATE, THE (Stair and Nicolai, mgrs.): Cleveland,
O., 12-17.

RED MILL (Chas. R. Dillingham, mgr.): Winona,
Minn., 12-14; St. Cloud, Minn., 15, 16; Superior,
Wis., 17; Duluth, Minn., 18, 19, 20.

ROGERS BROTHERS IN PANAMA (Edwin J. Co-
hen, mgr.): New York City, 18, 19; Meriden, Ia., 20;
Watertown 21; Hartford 22; Springfield, Mass., 23;
Providence 24; Northampton 25; Worcester 26;
Boston 27; New Bedford 28.

ROYAL CHEEF (E. H. Frase, mgr.): Williams-
port, Pa., 18; Latrobe 14; Youngstown, O., 15-17.

ROYAL ITALIAN GRAND OPERA (F. M. Norcross,
mgr.): Ottawa, Ont., 12-14; Toronto 15-17; Buffalo,
N. Y., 22-24.

SCHIFF, WHITE (Charles R. Dillingham, mgr.):
Baltimore, Md., 12-17; Newark, N. J., 18-24.

SMART SET (Barton and Whowell, mgrs.): Chicago,
Ill., 12-17; Detroit, Mich., 18-24.

SOUL AND SHOUT (Oscar Ziegfeld, mgr.): Chicago,
Ill., 12, 13; Syracuse 14, 15; Albany 16, 17; New
York city 18-24.

SPORTING DAY (Shubert and Anderson, mgrs.):
New York city Sept. 10—Indefinite.

STUBBORN CINDERELLA (Mort. H. Singer, mgr.):
Brooklyn, N. Y., 12-17; Philadelphia, Pa., 18-19.

STUBBORN CINDERELLA (Mort. H. Singer, mgr.):
Provo, Utah, 14; St. Joseph, Mo., 15.

THREE TWINS (Joseph M. Galles, mgr.): New
York, N. Y., 18-19.

THREE TWINS (Joseph M. Galles, mgr.): Phila-
delphia, Pa., 5-17.

TIMER PLACE AND THE GIRL (Askin-Singer Co.,
mgr.): Lawrence, Mass., 18, 19.

ULICH MUSICAL STOCK: Los Angeles, Cal.—In-
definite.

VAN DYNE OPERA (Charles Van Dyne, mgr.): Giv-
erette, N. Y., 22—Indefinite.

VAN STUDENFORD GRACE (Charles Bradley,
mgr.): Newark, N. J., 12-17; Bridgeport, Conn., 18;
Waterbury 20; Springfield, Mass., 21; Northampton
22; Hartford, Conn., 23, 24.

WARD AND YOKES (Hart and Nicolai, mgrs.):
Brooklyn, N. Y., 12-17; Providence, R. I., 18-24.

WILLIAMS, HATTIE (Charles Prohman, mgr.):
Brooklyn, N. Y., 12-17; Albany 18; Schenectady 20;
Utica 21; Syracuse 22; Ithaca 23; Rochester 24.

WINE WOMAN AND SONG (M. M. Thiese, mgr.):
St. Louis, Mo., 12-14.

MINSTRELS.

DOCKSTADER'S, LEW (Chas. D. Wilson, mgr.):
Memphis, Tenn., 12, 13; Little Rock, Ark., 14; Hot
Springs, Ark., 15; Pine Bluff 16; Shreveport, La.,
17; Lake Charles 18; Beaumont, Tex., 19; Galveston
20; Houston 21, 22; Victoria 23; San Antonio 24, 25.

DUMONT'S STOCK: Philadelphia, Pa., Aug. 31—In-
definite.

FIELDS, AL G. (Doc Quigley, mgr.): Waterloo,
Ia., 18-21; Dubuque 14; Clinton 18; Cedar Rapids 18;
Davenport 17; Rock Island 18; Burlington, Ia.,
19; Cedar Rapids 20; Mobile, Ia., 21; Fonda 22; Boone-
ville 23; Columbia 24; Belleville, Ill., 25; Rockford 26;

FOX'S LONG STAR (E. E. Fox, mgr.): Huntsville,
Tex., 12-14.

GUY'S (A. L. Guy, mgr.): Muncie, Ind., 12-17.

MCCABE'S MINSTRELS (Wm. McCabe, mgr.): Mil-
waukee, Wis., 12; Hazelhurst 14; Merrill 15, 16;
Menomonie 17-20; Racine 21-23; August 24-26.

VOGEL'S JOHN W. Vogel, mgr.): Delphos, O., 12;
Lima 14; Ada 18; Ottawa 16; Findlay 17.

BURLESQUE.

AMERICANS (Teddy Simmonds, mgr.): Cincinnati,
O., 11-17; Cleveland 18-24.

AVENUE GIRLS (Guy Grode, mgr.): Washington, D.

BRIMMISH SHOW (Jack Singer, mgr.): Montreal, P.
Q., 12-17; Albany 18, 19-21; Holyoke, Mass.,
22-24.

BLUE RIBBON GIRLS (N. Y. James Hyde, mgr.): Bir-
mingham, Ala., 18-24.

BOHEMIANS (Al. Lubin, mgr.): St. Joseph, Mo., 18-
19; Kansas City 18-24.

BON TON BURLESQUERS (Weber and Bush, mgr.):
New York city 12-17; Providence, R. I., 18-24.

BOWERY BURLESQUERS (R. M. Rosenthal, mgr.):
New York city 12-17; New York city 18-24.

BUGADEIRES (Charene, Burdick, mgr.): Newark, N.
J., 12-17; Philadelphia, Pa., 18-24.

BROADWAY GAETY GIRLS (Louis Stark, mgr.):
Des Moines, Ia., 12-14; St. Joseph, Mo., 22-24.

BRYANT'S EXTRAVAGANZA (Harry C. Bryant,
mgr.): Toronto, Can., 12-17; Montreal, P. Q., 18-24.

CASINO GIRLS (Jessie Burns, mgr.): New Orleans,
La., 11-17; Memphis, Tenn., 18-24.

CHAMPAGNE GIRLS (Wm. Proffit, mgr.): Detroit,
Mich., 11-17; Chicago, Ill., 18-24.

CHICAGO FLOWERS (Maurice Jacobs, mgr.): Phil-
adelphia, Pa., 12-17; Jersey City, N. J., 18-24.

CITY SPORTS (Phil Sheridan, mgr.): Cincinnati,
O., 11-17.

COLONIAL BELLES (W. Martin, mgr.): New York
city 12-17; Paterson, N. J., 19-21; Schenectady, N.
Y., 22-24.

CONEY CORNER GIRLS (Sam Robinson, mgr.): Scranton,
Pa., 12-14; Wilkes-Barre 15-17; Schenectady,
N. Y., 18-21; Paterson, N. J., 22-24.

CRACKERJACKS (Robert Manchester, mgr.): Prov-
idence, R. I., 12-17; Boston, Mass., 18-24.

DANNY DUCHIN (Walter and Ruth, mgrs.): Phil-
adelphia, Pa., 12-17; Boston, Mass., 18-24.

DAZZLING DUCHESS (Charles D. Williams, mgr.):
Milwaukee, W. 12-17; Brooklyn, N. Y., 18-24.

DREAMLAND BURLESQUERS (Miner and Marion,
mgrs.): Jersey City, N. J., 12-17; Wilkes-Barre, Pa.,
18-21; Scranton 22-24.

DUCKLING (Frank E. Calder, mgr.): Indianapolis,
Ind., 12-17; Louisville, Ky., 18-24.

EMPIRE BURLESQUERS (Robert Imhof, mgr.): St.
Louis, Mo., 11-17; Chicago, Ill., 18-24.

FADE AND FOLLIES (C. B. Arnold, mgr.): Brook-
lyn, N. Y., 12-24.

FASHION PLATE BURLESQUERS (Charles Polka,
mgr.): Paterson, N. J., 12-14; Schenectady, N. Y.,
15-17; Albany 18-21; Troy 22-24.

FAV FORTIER (John Griswold, mgr.): Toronto, Ont.,
12-17; Buffalo, N. Y., 19-24.

FOLLIES OF THE DAY (Barney Gerard, mgr.):
Kansas City, Mo., 11-17; St. Louis 18-24.

PRIVILEGES OF 1918 (Desousa and Dixon, mgrs.):
Minneapolis, Minn., 11-17; St. Paul 18-24.

PROLIFICOME LAMBS (Louis Oberwirth, mgr.):
Philadelphia, Pa., 12-17; Brooklyn, N. Y., 18-24.

GLINTY GIRLS (Pat White, mgr.): Baltimore, Md.,
12-17; Philadelphia, Pa., 18-24.

GAY MASQUERADE (Joseph Pettingill, mgr.):
Chicago, Ill., 12-17; Toledo, Ohio, 18-24.

GIRLS FROM HAPPYLAND (Joe Hurtig, mgr.):
Toledo, O., 11-17; Detroit, Mich., 18-24.

GIRLS OF THE MOULIN ROUGE (E. Dick Rider,
mgr.): Washington, D. C., 12-17; Pittsburgh, Pa.,
18-24.

GOLDEN CROOK (Jerome and Jacobs, mgrs.):
Springfield, Mass., 12-14; Albany, N. Y., 15-17;
New York city 18-24.

HASTINGTON (Harry Hastings, mgr.): Det-
roit, Mich., 11-17; Chicago, Ill., 18-24.

IMPERIAL (W. W. Smith, William, mgrs.):
Norfolk, P. O., 12-17; Toledo, Ohio, 18-24.

IRWIN'S BIG SHOW (Fred Irwin, mgr.): Baltimore,
Md., 12-17; Washington, D. C., 18-24.

JEREMY LILIES (Wm. H. Clark, mgr.): Kansas
City, Mo., 11-17; St. Louis 18-24.

JOLLY GIRLS (W. V. Jennings, mgr.): Chicago,
Ill., 11-17; Indianapolis, Ind., 18-24.

HONEY TOLER



Photo Butler, Brooklyn.

Sidney Toler has just closed a four weeks' engagement with Ada Lewis in *The Head of the House*, under Lester and Company, at the Grand Opera House, Chicago. The critics are divided upon his performance as follows: James O'Donnell Bennett in Chicago "Record-Herald" says: "Sidney Toler as a detective sergeant enlivens the plot without losing his plausibility note, conveying a definite impression in a way of a part by his instant definition of a real character contrasted by a real problem."

O. L. Hall said: "There was one very good bit of acting by Sidney Toler, whose plain clothes man looked and acted as if he might have stepped in off the street."

Forrest Arden said: "Sidney Toler, who had ten minutes' opportunity, proved himself a tip top comedian."

The play is to open in New York in August, with Mr. Toler playing his original role. During the summer he will head the Keith Stock company in Portland, Me.**

KENTUCKY BELLIES (Robert Gordon, mgr.): New York city 12-17; Newark, N. J., 18-24.

KNICKERBOCKER (Louis

show in Boston and starting March 29-31 to big house; excellent pictures. The Four Musketeers, father, mother and two sons aged three and five respectively, opened over it to big business; audience especially pleased with satisfaction with good pictures, audience changing twice a week.

IOWA CITY—COLDRENS OPERA HOUSE (Will G. Collier, mgr.): Bay Street, res. mgr.): Bert Wood co. in "Rhythm and Romance" and "Vanderbilt" did good business week March 22. Brewster's Millions 14. Paul Gilmore in "The Girl of the Golden West" 17. A Student in "Moulin Rouge" 20. (Mr. and Mrs.): Le Auto Girl was the highlight here 20-21 and Pete Baker 1-2 to big business.

SURGICIAN—GRAND (Chesterfield-Harrington Co., 2nd floor): Fair business. "Ghosts" 1-2, "The Devil" 3-4, "The Thief" 5-6, "ITEMS" 7-8, "LITTLE" 9-10, "The Big Bet" 11, "The Devil" 12-13, "The Devil" 14, "The Devil" 15-16, "The Devil" 17-18, "The Devil" 19-20, "The Devil" 21-22, "The Devil" 23-24, "The Devil" 25-26, "The Devil" 27-28, "The Devil" 29-30, "The Devil" 31-32, "The Devil" 33-34, "The Devil" 35-36, "The Devil" 37-38, "The Devil" 39-40, "The Devil" 41-42, "The Devil" 43-44, "The Devil" 45-46, "The Devil" 47-48, "The Devil" 49-50, "The Devil" 51-52, "The Devil" 53-54, "The Devil" 55-56, "The Devil" 57-58, "The Devil" 59-60, "The Devil" 61-62, "The Devil" 63-64, "The Devil" 65-66, "The Devil" 67-68, "The Devil" 69-70, "The Devil" 71-72, "The Devil" 73-74, "The Devil" 75-76, "The Devil" 77-78, "The Devil" 79-80, "The Devil" 81-82, "The Devil" 83-84, "The Devil" 85-86, "The Devil" 87-88, "The Devil" 89-90, "The Devil" 91-92, "The Devil" 93-94, "The Devil" 95-96, "The Devil" 97-98, "The Devil" 99-100, "The Devil" 101-102, "The Devil" 103-104, "The Devil" 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Henry Duggan is the son of the late Mr. John Duggan, a well-known stage actor, who died in 1898. He is the son of Mr. John Duggan, a well-known stage actor, who died in 1898. He is the son of Mr. John Duggan, a well-known stage actor, who died in 1898. He is the son of Mr. John Duggan, a well-known stage actor, who died in 1898.

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